

# DOWN BEAT

BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

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## WEBER DAMNS RECORD BOOTLEGGERS!

### Dorsey Bros. Feud Is Over! Tom & Jim Embrace At Clambake

By Jack Egan

The Dorsey boys ain't a' feudin' anymore! Slip-horner, Tommy and alto man Jimmy, made the reunion official the other night when they cried together in their respective beers at a little clam-bake sponsored by proprietor, Joe Heblock of Mr. Jam Man's recluse, the Onyx Club in New York City.

It's no secret to the readers of Down Beat that the boys had been making faces at each other ever since the night Tommy walked off the bandstand at the Glenn Island Casino, bringing to a stormy finish the career of the Dorsey Brothers orchestra. Since that time, each has organized his own band and literally "swung" himself to the apex of immortal swing fame.

That the original joint band was living on borrowed time was evidenced soon after its creation. Tommy and Jimmy each had their own ideas about swing, a fact which was conclusively proved when they struck out for themselves, Tommy leaning toward dixieland, gutbucket, and swinging the classics while brother James favored a lighter, airier type of jam band.

Present at the joyous hatchet-burying ceremony were Model Edythe York surrounded by Don Matteson, Bobby Byrne, Bob Eberle, and Mrs. Roc Hillman, all of Jimmy's contingent, Skeets Herfurt of Tommy's band, Cecil Stover of the Casa Loma roster, and Mrs. Joe Heblock, Jack Leonard and Carmen Mastren of the eastern outfit sat at a table crowded with west-coasters. Visiting bandleaders included Artie Shaw, Joe Haymes, Lennie Hayton, Wingy Mannone, and Jack Jenney.

See Jimmy's Statement—Page 2

### BOY & GIRL 'GUINEA PIGS' "NECK" IN MUSIC TEST

Editor's Note:—This story was released by United Press Sept. 19. Read it and weep. Then turn to page 6.

New York, N. Y.—Laboratory tests of the effect of swing music on the emotions, with a youth and a girl as the unsuspecting guinea pigs, were described today by Arthur Cremin, director of the New York Schools of Music and a leader in a drive for legislation to bar hot tempos.

"Swing music is very bad for the morals," said Cremin, who is also president of the American Creative League of Music Students, a concert violinist and author of piano textbooks for school work. "It's far more harmful than obscene songs because it affects listeners before they realize it."

"We proved this by experiments. For example, we placed a young man and a girl in a room where we could watch them without being observed. First we provided a program of good music, classical pieces and popular songs, such as waltzes. They were friendly, but that was all."

"Later we arranged another meeting. This time the radio played swing music. They were much bolder, both of them. The boy took more leeway in his actions, and the girl didn't object."

"You mean they necked?" he was asked.

"Yes, said the reformer, sadly, "I mean they necked."

### They Make-Up



Jimmy &amp; Tommy Dorsey

### Now You See Job—Now You Don't—Lopez Dizzy

"Lightning-fingers" Lopez, piano caressing leader, is having one helova time finding out where his next job is to be. After a couple of now you see it, now you don't MCA bookings, neither of which panned out, the dapper little maestro finally had to settle for a couple of weeks of one-nighters, blushing no end at the publicity releases which preceded his phantom openings.

MCA originally notified Vincent that he was scheduled to open at the William Penn in Pittsburgh, as soon as he finished "sending" the pipples at the Cleveland Exposition. Pitt papers heralded the approach of the great Lopez, but were soon forced to take it all back when it developed that a stooge at MCA had "bonered" and booked Orrin Tucker in at the same time.

Bloody, but unbowed, Lopez perked up considerably when dear old MCA soothed his ruffled feelings with a promised week stand at the Stanley Theatre in Pittsburgh. Once more the Pitt papers blared forth the glad tidings. The week stand, however, turned out to be a "weak" stand when, on September 20th, MCA once more voiced "Heh, heh, heh—Sorry, our mistake."

Sayeth the Pittsburgh entertainment editors: "What the h— is this!" Sayeth Lopez in retaliation: "How should I know I only work here!"

### MILDRED BAILEY'S BROTHER BECOMES NORVO'S MGR.

Los Angeles, Calif.—Nate Krevitz is no longer handling the business affairs of Red Norvo, due to friction between he and la Bailey over money matters.

So Mildred's brother has been recruited to take Krevitz's place. Red McGarvie, guitarist, has left the band to take care of his ailing mother in Detroit. Hank D'Amico is also leaving the band.

### STOP PARASITES WHO CHISEL MUSICIANS

New York, N. Y.—Joseph N. Weber, the American Federation of Musicians' out-spoken leader, damned radio transcription bootleggers in no uncertain terms in an exclusive interview to DOWN BEAT'S New York representative.

"I know of one actual instance," said President Weber, "where an orchestra of union musicians, capable men, auditioned for a commercial after careful rehearsing and considerable expense for special arrangements. The resultant test program was picked up and transcribed, records made and sold to small radio stations throughout the country as basic program material. The musicians received absolutely nothing—but the parasite who bootlegged the program made plenty of money."

### Hard to Track Down "Plotter-Bootleggers"

Mr. Weber admitted that tracking down this kind of a radio bootlegger is a difficult thing to do—and prove it—but he mentioned it as being an (Modulate to Page 39)

### BESSIE SMITH KILLED

Bessie Smith, "The Empress of the Blues," was killed in an auto accident in Memphis, Tenn., Sunday, Sept. 26. She was to join a show in that city, the scene of her first triumph. She was 50 years old.

### Licks Chops Over Success



James Petrillo

Chicago, Ill.—Obviously pleased because 1,500,000 people attended the Grant Park concert this year, Petrillo is snapped as he addressed the crowd on September 13, the last night of the session. Frederick Stock conducted.

### Predicted Race Riot Fades As Dallas Applauds Quartet!

By John Hammond

A minor revolution took place in deepest and darkest Dixie early in September when Benny Goodman's band invaded the South for the first time. Benny's boys were engaged for the purpose of pulling the Dallas Exposition out of the red, but the world at large was scared that if Benny attempted to foist Lionel Hampton and Teddy Wilson upon a typically Southern crowd, he would not only be a flop but would possibly goad the population to acts of violence.

### Advised To Leave Him Behind



Lionel Hampton

On all sides Benny was advised to leave the two colored boys behind. White folks told him Southerners detested Negroes even as entertainers, and that they positively would not stand for Negroes being presented before their eyes on terms of complete equality with white performers. Even the colored press was skeptical; Porter Roberts, the Pegler of Negro columnists, ventured to predict that Goodman would never dare bring them along, and it is a fact that Lionel and Teddy went to Texas with considerable misgivings.

All along I had the suspicion that if the trio and quartet made excellent music the crowd would swallow its prejudices and acclaim the artists. But just the same I made it my business to be in Dallas on the day of the opening just to see what would happen. After watching the parade that the Chamber of Commerce had organized to greet the so-called King of Swing, I made my way to the Exposition grounds and into the beautiful Casino which Jo Mielziner designed in one of his more inspired moments.

So that the point of this story might not be lost, I would like to explain that the Casino puts on two shows a night, one at eight-fifteen (Modulate to Page 4)

### "Bogus-Booker" Cools Heels In Jug

Charlotte, N. C.—Ralph Wall, affectionately known to his victims as the "bogus booker," is being held here by the police for operating a confidence game in connection with booking name bands of the sepia variety.

Wall would present himself to different organizations as a booker of some nationally known negro orchestra and after collecting \$50 from them as a down payment on the band, would depart quietly to the unknown. Cab Calloway, Duke Ellington, and Lucky Millinder were among the bands with whom he claimed affiliation.

Irate victims of this racket throughout the South are hoping that the police will remove him from circulation for the next few years.

### HARD LUCK "DOGS" HARRY JAMES

Los Angeles, Cal.—"Hard-luck" Harry James, main powerhouse in Benny Goodman's dynamic brass section, has had another run-in with his relations, the Lucks, only again this was the Hard Lucks.

First they stole a trumpet from him. Trucks ran over two more. Then Harry rented a drive-it-yourself-car for a friend who crashed into a pole and then hit a woman. The woman is suing Harry's friend for \$50,000 damages and the company is suing Harry for \$1600.

On top of all this, Harry became ill in Dallas and had to leave the band for two weeks and may have to undergo an operation.

Fred Baker of Kansas City has taken his place while he is gone.

### HATCHET-BURYING "FLUFFED OFF" BY S.P.A.

New York, N. Y.—Settlement of the rift between the Songwriters' Protective Association and the music publishers which has been going on for the last three months, recently struck another snag when Irving Caesar, president of the SPA, fluffed off the proposed pow-wow with pubs, Jack Bregman, Louis Bernstein, and Walter Douglas.

The hoped for hatchet-burying ceremony had been arranged for September 17th and was to have been an informal talk between the three pubs, Caesar, and two of his henchmen.

The pubs called the strike originally because of SPA's demands in regard to the mechanical phases of the works by SPA members. SPA maintained that 50 per cent of the money (gross) collected for transcriptions, synchronization, and phonograph rights should be turned over to them for distribution among the writers concerned and later drew up contracts to this effect, leaving to the courts to decide the writer's cut arising from the copyright of his work.

Publishers claim that if this were in effect, they would receive only half as much as the writer because in most instances the U. S. pubs have to split their divvy with foreign publisher-agents inasmuch as their rights are world rights.



# "No Ill-Feelings Between Us!" - J. Dorsey

"Tommy Just Walked Off Because We Didn't Agree On A Tempo."

By Jimmy Dorsey

In order to clear up the uncertainty as to the real feelings existing between the Dorsey brothers, that is Tommy and myself, I'm going to try to do two things. First, I would like to disclose the real facts about "the brother" and myself and secondly, do it in such a way as to make this, my debut in the ranks of the "commentating cats," at least a mild success.

The original Dorsey Brothers Orchestra was organized in New York City in 1934 and played the summer season at The Sands-Point Bath Club. This was followed by engagements at Ben Marden's Riviera and The Palais Royal in New York City. In May of 1935 the band opened at Glen Island Casino, Westchester, New York.

Decoration Day, which marked our second week at Glen Island, also turned out to be "Separation Day" for the Dorsey Brothers. It seemed that as "Time Marched On"—Tom marched off and it was due strictly and simply to a difference of opinion regarding the tempo of a popular tune of that summer. This trivial incident was the climax of a feeling that had developed over a period of a year, during which time many similar differences had arisen.

Two brothers working together in any line, because of their close association, naturally have frequent disagreements. But in this field, musical ideas and opinions as to a style for a band being controversial by nature, there would be even less chance for practical co-operation—especially between two brothers.

Any organization, in order to be successful, must follow one main trend of thought. Two different ideas within one organization are sure to result in a thousand and one clashes and inevitable disruption—even though both ideas might be of equal value.

Recently in New York City, both Tommy and his orchestra and my band and myself were present at a Dorsey Brothers Reunion Party at Joe Helbock's Onyx Club—just to make it official.

The principal point that I would like to have known is—that through all our squabbles—there has never been any personal ill-feelings. Amen.

## "The Big Apple"



New York, N. Y.—"Count" Flato (member of the Mitch Ayres Orch.) the aristocratic member of the "krunch" section. His continental mannerisms are responsible for his nickname "The Count." When he squeezes his Adam's apple he spits cinders!

## Convict Pianist Kicks Bucket In Beer Pub

Harry Snodgrass—convict No. 4592 played and sang his way into the hearts of a million people from behind the bars of the Missouri State Penitentiary.

Prison officials, the governor, and even the President of the United States were beseeched with pleas for his parole from untold thousands who had heard him sing "The Prisoner's Song" over the radio. Even a movie was made of his life starring the once famous, Richard Barthelmess.

He finally received a complete pardon but when he walked from behind those prison walls, fame walked the other way and he became just another jobless musician.

The final of his tragic story was written last month in an out of the way beer joint where he left to meet his maker.

## 'WASHES HANDS' IN NON-UNION HOTEL!

Baltimore, Md.—The Plasterers' Union holding their convention here in the Emerson Hotel, found their proposed dance, planned as a climax to the pow-wow, stymied by the incompatibility of Baltimore's music union and the Hotel owners.

Musicians had been hired last March to play for the dance but the local unwilling to give an inch in their fight would not permit them to play the ball and rather than hire non-union men, the plasterers called off the brawl.

Last week, fed. president, Wm. Green, unwittingly signed up at the hotel which called forth loud squawks from the horn-tooters who held a short conclave with Green. Reports have it that the pres upon learning the state of affairs stayed only long enough to wash his hands and leave.

## SONG-RACKETEERS WIPED OUT BY TOM COAKLEY

San Francisco, Cal.—Tom Coakley, well-known San Francisco attorney and former orchestra leader, is responsible more than any other person, for clearing the streets of San Francisco properly of all bootleg vendors of song sheets. He is the first man to tackle this difficult racket with a campaign of investigations and policing so convincing and thorough, that not a single offender remains.

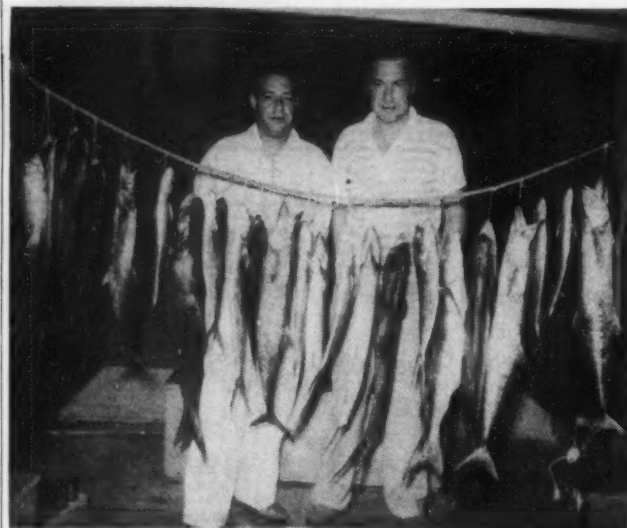
There were also approximately 150 drug stores and newspaper stands that were selling an average of 10,000 illicit song sheets a month. Coakley wiped them out completely. John G. Paine, Managing Director of ASCAP, recently retained Tom Coakley in a song sheet case against A. Cavalli of San Francisco, which the latter settled after paying a penalty of \$750.00. There have, in addition, been excellent prosecutions around New York and the East, through the drive of the MPPA and its regular agent. The field, however, is so large and this underworld racket is so wide-spread that it is a pity there are not a few more Tom Coakleys in the Southern and Western states to eradicate this song sheet piracy entirely.

## FIDDLER CAUGHT BY A FISH

Galveston, Texas—Ben Berg, violinist teamed with Peck Kelly at the Tavern, provided the fish story of the year a while ago when he went angling at the jetties and was caught by a fish. Ben hooked his quarry which promptly tugged him into the Gulf. Incidentally, to keep up the musical continuity, it was a drum-fish!

Following Professor Cremin's brain-child, this unusual publicity item appeared in the Radio Daily of New York City: Emery Deutsch is emphatically opposed to swing. Hear him: "Swing music should be barred from the networks. Perhaps music has charms to soothe the savage breast, but swing music can and does induce barbaric emotions in listeners. In a former era, warriors danced to tom-toms (the ancestor of swing) for hours before going on the warpath. And when they finally clashed with their adversaries, they were not satisfied with merely kill-

## Mouth-full-of-South "Line" Really Works



Who said Phil Harris' line doesn't work? It worked on the poor fish strung up above, sho' 'nuff. The maestro with the "mouth full of South" spent a short vacation in Galveston, Texas, with Eam Macco, night club tycoon, recently after closing at the Pan-Am Casino in Dallas. He started out foolin' pan fish and then worked up to the deep sea variety in the picture. One thing it proves—Phil Harris is smarter than a fish. Phil is on the right, Sam on the left.

## Musicians Deny Himber Is "Tough Guy" & Mistreats Men!

New York, N. Y.—Accusations that Richard Himber is a "tough guy to work for and a poor musician" were emphatically denied by a group of New York Studio men who recently drew up and signed a petition against the unfair rumors circulating about the New York studio maestro.

Asserting stories have gone the rounds in N. Y. music circles for years that: "Himber is a poor musician; Himber mistreats men who work for him; that he is impossible to get along with; that he knows absolutely nothing about conducting."



Richard Himber

were started by a couple of disgruntled musicians 4 or 5 years ago who never worked for Dick, the musicians in a letter to the editors of "DOWN BEAT" went on to say: "We the undersigned, do not work for Himber exclusively. We are free lance musicians who play quite a few radio dates and could afford to be completely independent of Himber if we didn't respect him or thought he knew little or nothing about music."

## "Himber Can Conduct As Good As Any"

"Himber can conduct a show or dance band as good as any. At the beginning he was just another fiddle

player turned leader but right at the onset of his career he began to study and work to overcome the deficiencies which any musician would have upon becoming a leader. Further proof that Dick is a good musician is the fact that he is always willing to "own up" when he makes a mistake and has never hesitated to do so when we called his attention to an error. For over a year he has been studying harmony, theory, and counterpoint and conducting for symphony and opera under Paul Yartin who is about 'tops' as a teacher.

"The rumors about his being 'tough to work for' are not only false but laughable. Dick Himber is a perfect gentleman to his musicians, easy to get along with and always completely considerate of those who work for him."

"Would Never Defend Himself" "When we would call his attention to these false yarns, Himber would laugh and say: 'People who know me know that these stories are false. Taking the trouble to deny them might indicate that there is a basis of truth'."

The undersigned who took matters into their own hands in this form of rebuttal are all New York Studio men who have worked for Richard Himber during a period of from two to five years:

By Ruby Weinstein, Chairman

Mack Shopnick	Irving Rusin
Mannie Klein	Lloyd Turner
Charlie Spivak	Kul Katz
Irving Finkelshtein	Tony Zimmero
Ernest Capozzi	Ben Feldham
Samuel N. Katz	Isador Zim
Adrian Rollini	Verlye Mills
Jack Jenney	Max Hollender
Max Silverman	Duvel Klein
Eddie Stenberg	Stuart Allen
Sol Klein	Benjamin Puzmes
Charles Margulis	Herbert Bocodkins
Jack Lacey	Loyal W. Bowen
Nat Levin	Jack Kimmill
Don Sprague	T. Samaroff
Ruby Adler	

## Emery Deutsch Will Reduce Sex-Crimes!!X??X:-

months. And the polite, indulgent smiles of all sophisticated people, including diplomats, royalty, society and admirers of the only INDIGENT AMERICAN MUSIC the world over, will follow Mr. Deutsch's "NON-SWING" dance music with interested curiosity. If, on the other hand, it is the product of a sensitive young tenderfoot fresh from a finishing school, masquerading as a publicity agent and taking money under false pretenses, Mr. Deutsch is to be felt sorry for as long as this youth continues to peck his Godawful fictions on some naive typewriter.

If Emery Deutsch actually made this childish, imbecilic statement, the echoes of amused laughter of thousands of university students, sincere and accomplished musicians will ring in his delicate ears for

## J. CRAWFORD & RAY ROBINSON SPLIT UP

New York, N. Y.—After a successful engagement at the Claridge Hotel in Memphis, Tenn., the Jesse Crawford-Ray Robinson band severed connections.

The blow-off came because of the fact that the boys in the band maintained that the twin organs slowed up the band and their fine arrangements. Another problem that caused the split was the fact that the Crawfords were getting all the publicity and Robinson, who had the band organized before meeting Crawford, was doing all the work and not getting any credit for same.

Ray Robinson and his orchestra are now in rehearsal in New York and have connected with the Rockwell-O'Keefe office in New York, and will soon be placed in a name spot.

Due to an extra heavy amount of rehearsals, the Euphonium Quartette, a woodwind choir, a library of novel arrangements and plenty of headline performers on their instruments, this band should have no trouble in going places in a hurry.

## SANTLY-JOY TO SUE OVER DIVIDEND DISHING

New York City—Santly-Joy is planning to sue the American Society of Composers, Authors, and Publishers because of their dissatisfaction over the way ASCAP is dishing out the royalty dividends.

The newer music pubs, of whom Santly-Joy is one, contend that the divvy to each publishing house should be on a point system considering only the number of air plugs. The modus operandi which ASCAP now employs is to also take into consideration how old each company is, called "seniority," and another rather indefinite quality called "availability."

The infant pubs contend that as the system now operates it is almost impossible for them to increase their share of the ASCAP distribution since the major firms are boosted in blocks of 50 and 100 points solely on the factor that they have been in business for a longer period of time.

## Sent To Hospital With Pneumonia



Chicago, Ill.—Roy Eldridge was stricken with pneumonia on September 24 and was ordered to the Passavant Hospital in Chicago where he is convalescing. Several one-nighters the band was scheduled to play had to be cancelled and the fall opening of the Three Deuces awaits his recovery.

## Ella Fitzgerald "Stuck" In Elevator

New York, N. Y.—Ella Fitzgerald, swing songstress, recently had high hopes nearly dashed. She rushed into an elevator to make a CBS "Swing Club" broadcast with but four minutes to spare. Somewhere between floors, the car stuck. With no time and in no mood to wait for repairs, Ella demanded action. The trap at the top of the cage was opened and 220 pounds of songstress started through. It took three helpers from above and most of the elevator inmates below to enable the husky singer to make the studio with just ten seconds to spare.



# Can A Negro Play His Best In A White Band?

## Goodman Quartet Proves Artistry Can Overcome Prejudice-But Is Idea Good

When Benny Goodman sent a man ahead to Dallas, Texas, to sound out public feeling and to find out whether there would be a race riot if he presented colored pianist Teddy Wilson and vibraphonist Lionel Hampton with his band, he brought up again that controversial question of WHETHER A MIXED BAND IS A GOOD IDEA OR NOT?

To say that white-superiority conscious Dallas, aflame with the intense feelings of the South, applauded Benny and Gene and their colored brother artists in their quartet presentations is another victory for sportsmanship and fine talent.

And it challenges old prejudices anew with its startling success. Can a colored man play his best in a white-man's band? Are mixed bands or negroes and whites practical or conducive to better or more inspiring music? Or do they (generally speaking) only confuse each other's style and bring each other down?

These and many other questions have haunted many musicians as well as bookers, when unusually talented men of each race have met informally and played together.

A couple of years ago, John Hammond tried earnestly to form a black and white band and to secure bookings in London and other European cities. Many fine artists had agreed to go, when the deal finally fell through.

And recently Henry Allen, Jr., rehearsed with a fine white band in the East, but he never opened with it.

Why?

Because each time subconsciously the implied equality of a colored man playing alongside a white man was resented, and the fear of that resentment cast its shadow over the commercial success of the proposed organization. Benny Goodman's courage in the face of all this, in adding colored artists to his payroll because he admired their excellent musicianship and was inspired by playing with them, is admirable. And his success may be thought to be the exception that proves the rule.

But Benny's success in presenting fine negro musicians with his band (though bitterly resented by many white musicians) is due principally to the fact that, first—they did not displace a white man by depriving him of a job; and secondly—because the superb conduct of the colored artists is beyond reproach, and their musicianship so amazing as to transcend the listener's consciousness of their color prejudices.

There have been many interesting

and good records made by mixed groups of black and white musicians, and may be taken as a factual truth or not, that musically it makes no difference whether a colored artist is playing with members of his own race or white musicians. God knows there are no race lines in music and that no race has any monopoly on musical talent.

### Music Should Have First Loyalty

But if a man cannot possibly play his best with a group of musicians with different taste, he is a fool to limit himself by holding it up as a desirable ideal. The fact that there are social implications beyond their musical talent is enough to place either white or colored musicians at a nervous disadvantage that spoils their ease and flow of ideas and is manifestly unfair to each other's musical talents.

### Berigan's Canary



Gail Reese

A graduate from the Carl Ravell orchestra, Gail Reese is now swinging out on the vocals with Bunny Berigan's fast swing band.

## Bronx Cheer Hushes Fred Waring's Glee Club In Swanky Hotel

Chicago, Ill.—Fred Waring and his Pennsylvanians now playing at the Drake Hotel pulled a disappearing act not scheduled in the regular floor show the other night. Just as the glee club was raising to dizzy heights and "sending" everyone in the Silver Forest Room (including themselves) with a triple pianissimo, some dastard, some unthinking boor, had the audacity to add to the ensemble a noise familiarly known as the Bronx cheer. Mr. Waring, hardly able to comprehend the sacrilege draws himself up to his full height and says: "Scram, Boys." And they did!!

Vincent Lopez will trade places with Fred Waring and his Philadelphians at the Drake Hotel. It was rumored that the King of Modern Music would follow the Waring com-

bination but Lopez and his "suave swing" got the swank spot.

Jimmy Dorsey, who recently made up with brother Thomas, is coming into the luxurious Casino of the Congress Hotel to make his first Chicago appearance starting once more the argument over who is best: Dorsey, Dorsey, Goodman, Casa Loma or what have you?

On October 15th, Roger Pryor will give place to a new face in Chicago, Orrin Tucker and his fine band who will take over the Edgewater Beach Hotel.

The Colonial Club Orchestra of Northwestern U. who have created quite a furore on the exclusive North Shore this summer with their a la Benny Goodman arrangements have opened up at the Vista del Lago in No Man's Land. The band is scheduled to play Fri., Sat., and Sun. nites at the "College Cabaret"

(Modulate to Page 28)

## A TIP FROM MEN WHO KNOW—

# Play A Martin Now!



TED ELFSTROM—one of the finest trombone players in all Canada and an enthusiastic Martin booster, featured with Mart Kenny and His Western Gentlemen, at the Royal York Hotel, Toronto.



WILLIAM SCOTTI—a highly talented saxophonist whose individual playing and that of his own orchestra—has met with wide acclaim. Featured at Lido Country Club, Long Beach, N. Y.



MARTIN ASHLEY—popular and accomplished Baritone player with Clyde McCoy's well-known orchestra. You can tell by his smile what he thinks of his Martin. It's a real pleasure to hear him play.



WOODY HERMAN (seated) and his solid Martin Sax Section, featuring, left to right, Bruce Wilkins, Deane Kincaide, Jack Ferrier, Saxie Mansfield—all top ranking artists. This band deservedly has sky-rocketed to success and fame, and today is one of the finest, most popular, progressive musical organizations this country has ever known.



DAVE BOYD—prominent Trombonist with B. A. Rolfe's orchestra, and one of the top players in the profession. There must be a reason why he and so many other leading artists play Martins.

### Can't Write Swing

"No notes represent swing!" Said Duke Ellington to Carl Cons when Down Beat's managing editor expressed the idea that "swing" COULD be captured on a piece of manuscript.

"You can't write swing!" averred the distinguished composer and band leaders, "because swing is the emotional element in the audience and there is no swing until you HEAR the note."

"Swing is liquid," the Duke insisted, "and though the same group of musicians may play the same tune fourteen times, they still may not 'swing' until the fifteenth time."

### ABE LYMAN'S BAND DID NOT BREAK UP

We would like to apologize for an erroneous article on Abe Lyman which appeared in the July issue of Down Beat and stated that he was seriously ill, was leaving for a prolonged rest, and that his band was breaking up. Mack Millar, Abe's press representative has written to give us the real facts. "True that Lyman has been sick but the report about his serious illness is all wet particularly since Abe has been playing 18 holes of golf every day. His 'Waltz Time' program is still on the air with the band intact and Abe is merely taking his first vacation in six years, leaving the management of the band temporarily up to his manager, Harry Weinstein."

"Too many people know and love Abe and I am sure you will not take exception to the fact that I want the readers of your publication, many of whom are his friends, to know the real condition of his health." The editors.

## JOIN THE ROYAL FAMILY OF ARTISTS

Ask anyone who plays a Martin what he thinks of it and why he changed from some other make. The answer almost invariably will be that the Martin has more to offer in every way—in better construction, exact tuning, evenness of scale, exclusive features that make playing easier,—and most important, a richness and beauty of tone that is recognized everywhere

as "tops". Try a Martin yourself—judge it in all particulars—compare it point by point with the instrument you now play. We're perfectly content to let every Martin "stand on its own feet", for it has been proved time and time again that there isn't any other instrument in the world to equal it. Martins are built in the United States, by American craftsmen whose

skill is unmatched anywhere, and every dollar you spend for a Martin goes to the furtherance of our mutual prosperity. Arrange with your local dealer to try a Martin today—or write direct. Easy purchase plan, liberal trade-in allowance.

**MARTIN BAND INSTRUMENT COMPANY**  
Department 1009 Elkhart, Indiana



## PREDICTED RACE RIOT FADES IN DALLAS

(Cont. from Page 1)

and the other at ten-thirty. The spectator must pay a separate admission and stiff minimum charge for each performance, with the result that the room is completely cleared between each show.

The opening night Benny was a harried individual and neglected to find enough time to set-up Lionel's vibes on the stand. The show ran a little longer than usual, and as a result Benny was forced to omit the trio and the quartet in the early part of the evening. When the crowd, many of whom had come hundreds of miles for the occasion, heard that they would not be able to hear Teddy and Lionel they were loud in their fury, and several of them even went so far as to demand a refund. After that, Benny knew that a Dallas audience was no different from any other in the country. Needless to say, when the quartet was presented at the later show it was an enormous success, and there was not even the slightest hint of a protest during the entire eleven day stay from anyone in the audiences.

There is one interesting feature about this whole affair. Most of the middle and upper class Southerners I spoke to about the use of Negroes with white musicians assured me there would be no objection to the mixture as long as the music they produced was superlative. It was only a few Southern white musicians who said that Benny could never get away with it, and I suspect that a Marxist would have no difficulty in analyzing their wistful thinking.

### Movie Is Typical Dull Lavish Musical

Goodman spent a hectic two months in California, making another of those dull, lavish Warner Brothers musicals by day and smashing all records for the third and last time at the Palomar by night. The movie, which appeared to be badly directed by Busby Berkeley, unimaginatively photographed by Charlie Rouser, and appallingly written by one Jerry Wald, will do nothing to injure Benny's reputation, however. The recording was nothing less than perfection (Benny can thank Dave Forrest for this), and the trio, quartet, band all have good spots in the picture.

There was only one really unpleasant episode during the entire filming. Secretly one night after the band had left the set, the director photographed Johnny Davis, who has some comic part in the story which calls for him to play in the band, playing all of Harry James' choruses. Benny and the band found out about this by accident and made such violent protests that the Warner folk were forced to abandon the idea and destroy the film. But now that Benny has left Hollywood it would not surprise me at all to see Dick Powell playing Benny's clarinet choruses in the finished production.

### Norvo and Bailey Follow Goodman

Benny was followed at the Palomar by Red Norvo and Mildred Bailey and their band. Mildred, of course, was an enormous success, but the band is still a bit spotty, particularly in the brass department. The rhythm section, however, has been partially strengthened, and the engagement has been at least moderately successful. On the strength of their Palomar showing Red and Mildred are going into the St. Francis hotel in San Francisco for six weeks or more.

Besides recording for Brunswick with his own band, Red made some excellent sides with Teddy Wilson, Harry James, and an excellent San Diego bass player, John Simmons. The best sides were an extremely unorthodox doublebass blues in which Harry, Teddy and Red each take four choruses in a row. The records may not be sensational and flashy, but the music is really superb.

### A Pleasure To Bump into Glenn Miller

Down in Dallas it was a pleasure to bump into Glenn Miller leading a good band at the Adolphus hotel and doing swell business. The rhythm section is still giving Glenn some trouble but he should straighten out his difficulties in short order. Out at the Log Cabin on Maple Avenue was the only colored band in the whole city with a steady job. Eddie Heywood, son of the famous blues pianist and accompanist for such old-timers as Butterbeans and Susie on Okeh records, was the excellent pianist in the far-better-than-average band there. The owner of the place is an enlightened Austrian

## The Big Apple Is No "Crab Apple" In "Swanky" Rainbow Room



The "Big Apple," which is really a dancer's jam session and got started in the deep south when the colored folks put "Truckin'," "Shufflin'," "Posin'," and a few other "foot-happy" steps together, has now found its way into one of New York's choice Society spots, the elegant Rainbow Room in Radio City. Here the lads and debbies are in the middle of a session.



"They're truckin' on down"—Stuff Smith's gang of swingers—Coscey Cole, Jonah Jones, Bob Bennett, Clyde Hart and Mack Walker after showing the bounds on the west coast their truckin' business are headed back east.

### Henderson's Arrangement Still Superlative

Fletcher Henderson came into town a day or so ago, and I managed to attend his midnight recording session at the Brunswick studios. Fletcher's arrangements are still superlative but there are a few weaknesses to be spotted in his brass section. Ben Webster is back again on tenor sax, and Al Wynn, who made some magnificent small combination records for Okeh and Vocalion in the late twenties, is on first trombone. I suppose I should give Ed Fox his due; at least he has kept Smack working steadily for over a year, which is an achievement. Fletcher is playing at Loew's State and Roseland ballroom for a couple of weeks before going back to the Grand Terrace in Chicago.

There have been a few, very few, great records in the past couple months I should like to mention. The Goodman Quartet has done its best with a very slow version of Gershwin's Man I Love that gives everyone a chance to sparkle without the usual exhibitionistic flourishes. Avalon on the other side is pretty trite, with Lionel exhibiting his worst tricks. Teddy Wilson picked up a good band on the Coast and made an excellent coupling for Brunswick of If I Had You and You Brought a New Kind of Love to Me, in which Vido Musso plays far better than he ever did with Goodman. On Teddy's record of Big Apple and You Started Me Dreaming, made at the same time, the personnel listed on the label is entirely wrong. The men who made the record were Harry James, Musso, Reuss, John Simmons, Cozy Cole, Archie Rosate, and NOT the boys from Basie's band.

Maxine Sullivan, that swell young colored singer from Pittsburgh, made three sides for Vocalion that were instantaneous hits: Annie Laurie, Blue Skies, and Loch Lomond. The accompaniments by



Clyde "Sugar Blues" McCoy, trumpet gabriel of the old school, pings one at Earl "Father" Hines with his "Pee Wee Horn." McCoy and Hines had a battle of hands for a week at the Oriental Theater in Chicago. Hines is back at the Grand Terrace and Clyde follows Red Norvo at the Palomar in Los Angeles.

Claude Thornhill and some of the Onyx Club boys are quite swell. The new Vocalion records by Jeeter Pellar's famous St. Louis band, which once featured such notables as Jo Jones, Sidney Catlett, and Harold Baker, are not as successful as they might be, although the band is very clean and the recording good. The new Hampton sides on Victor do not do Lionel any justice. The recording is poor, the vocals much less than distinguished, and the inspiration nil.

### SHARKEY BONANO CRASHES THE MOVIES

New York, N. Y.—Sharkey Bonano has been engaged, with his boys, for the new R.K.O. Fred Astaire picture tentatively titled, "Damsels in Distress." Sharkey closes at Nick's in Greenwich Village next week and goes directly to Hollywood. George Brunius, Sharkey's ace trombonist, may remain in New York. If so, Sant' Pecoras will substitute.



Betty Allen is the featured vocalist with the Hudson Delange Orch. Miss Allen's style of singing fits into the scheme of swing music the band plays. See story on the band on page 18.

### "Out-of-This-World"

Galveston, Tex.—It seems back in 1928 maestro Whidden was Jay Michael O'Rourke, lightweight champion of the British army. He won both titles under tutelage of a fellow named Henry Sutherland. Jay lost track of Henry soon after that when he (Whidden) left the army, organized an ork in London with Ray Noble as a member, and became famous by being paid the highest ever given a maestro for 30 minutes' work—\$10,000—for playing a royal garden party in Sweden.

A few days ago, thousands of miles from England and nine years since Jay and Sutherland had bade each other goodbye in that country, Whidden was informed at Sylvan that a Houston Chronicle photographer had come to take some pix of him. The photog was Sutherland.

Casa Loma band, replacing, so he tells me, Fritz Hummel.

Dave Tough has given Tommy Dorsey his two weeks' notice although there is still a possibility he may reconsider his decision to join an up-and-coming swing band.

Don Redman is losing most of his brass section. Otis Johnson is returning to Charlie Turner's Arcadians, Jones—hasn't made up his mind, Harold Baker is either returning to St. Louis or joining Andy Kirk's band. The luckiest of the band leaders, however, is none other than Count Basie who has captured my favorite of Trombonists, Benny Morton, as well as Quentin Jackson, who are replacing Dan Minor and George Hunt. The trombone team of Morton, Eddie Durham, and Jack-



# Nazis Score American "Belly-Girations"

## And German Musicians Suffer Too From Narrow And Strict Ideas

By Douglas McDougall II

Average pay in a respectable German nitery is about thirty marks pro skull nightly, or seven dollars in our scarce money, while musicians in the better "bars" receive some ten marks more. Incidentally these cats must be much more versatile than most of our bands since they usually have to play swing music (so-called), waltzes, rhumbas, fox trots, tangos, selections from the classic repertoire, marches, hymns and funeral music. . . . The film "Broadway Melody" has been about the most terrific hit ever to invade the Fatherland, and "Lucky Star" is still enjoying painful popularity. . . . Current hits, by the way, are "Organ Grinders Swing" (alas) and "Goody-goody." Concerning this latter ditty, many a good Teuton cranium has been cudged in an attempt to solve the esoteric significance of the title, and it's safe to assume that few people here today know what lies behind its mysterious meaning. Some 'lowed as how it must be an animal! Others "figgered" it was something to eat, while still others were convinced it was little more than a salutation or a secret password! . . . The young Berlin artist, Carlo Boger, whose impressionistic drawings of swing virtuosi have appeared in leading European music magazines, said he wished he was able to incorporate in painting the supreme artistry which was Bix's music—a statement which makes interesting food for thought. . . . Friends of that genteel rendezvous of terpsichore and swing, New York's Savoy Ballroom, will probably be astounded to learn that this elegant institution has crashed the pages of "Das Schwarze Korps" the official organ of the Nazi Storm Troopers! In a recent issue two full pages of photos of the ballroom appeared, accompanied by a scathing comment on the hyper-free "Democratic" of America—"the freest of all countries" which tolerates such a absolutely, positively disgusting dances shown in pictures—dances which "The Black Corps" labelled "a mixture of cannibalistic belly-girations (Bauchverrenkungen) combined with obscene manual assaults (Handgreiflichkeiten)!! . . .

### Not Hopeless

Since the above was written, I've moved to ole' Heidelberg, where, strange to report, there's considerably more interest in classic philology than in swing. Still the situation isn't hopeless, for I've had several talks with one of the music professors of the university about the cause, and he has even arranged for me to play a program of American "plates" as the Germans call them, at one of his seminary classes. . . . Incidentally, the University of Frankfurt introduced a course on jazz in 1928 which, of course, has faded out of the picture since 1933. . . . I recently got a shipment of records from the U. S. and before I could fetch 'em from the customs office, I had to lug a gramophone over to the place and solemnly play them before the assembled staff. This extraordinary procedure is now a law in the Third Reich, and every private person who receives records from abroad has to convince the staid and stolid duty men that they are not reproductions of propaganda lectures or the like!! As we began the little jam session at the customs office with Benny's "Bugle Call Rag," the expressions on the faces of these typical representatives of the Deutscher Beamtentum were really stolid. One nonplussed looking official said it was enough "to make yuh faint," while another perplexedly admitted that "them there 'Zatz Mooseek' records were completely uncomprehensible to them!" After convincing them I wasn't peddling copies of the "Third International," they let me depart and seemed to be highly pleased and relieved at getting all the racket outside the office! . . . At a recent social gathering of the fellows of Heidelberg's learned Kaiser Wilhelm Institut, one of the German students who is interested in swing brought along a pair of American records to enliven the atmosphere of the proceedings. He began with an Eddie Lang platter which was received coldly and joylessly, but still no one got upset about it; then, however, when he put on an Armstrong classic "It went loose." One of the embryo savants walked over to the machine and calmly turned it off, declaiming that no such disgusting "nigger

music" should be played in the company of Germans and especially before German girls!! . . . And finally I hear that Teddy Stauffer and the hyper-versatile Swiss jazz-band has been refused entry into Munchen and are only allowed to play in Hamburg and Berlin of all the German cities.

### TEA AND TRUMPETS

From Brother Irving Mills' Variety Record office comes this tid-bit in re: Rex Stewart—Rex and the boys had just completed a new swing platter with much good trumpet business by Rex. Stuff sounded swell—but it was title-less. Much moaning and groaning followed 'til some one begged permission to go out and get a spot of tea. Permission was granted and title was found. They called the business "Tea and Trumpets."

### Couldn't Wait



Carl Kelly

One of Chicago's best bonga players was so enthused about a hot lick he just thought of he couldn't wait until he was through shaving before he tried it.

### MARTHA RAYE GETS DIVORCE ON CRUELTY CHARGES

Los Angeles, Sept. 28th—Martha Raye, scat-singing screen star, has won her divorce suit from Hamilton (Buddy) Westmore after a stormy four months of marital life.

"Moutha at the divorce trial recited a long tale of woe, charging Westmore with continued cruelty during the short duration of their marriage and metioned incidents of his having "bawled" her out repeatedly, slapped her and even threatened her with a gun at one time.

### Whiteman to Los Angeles

Paul Whiteman and his orchestra are set to open the Coconut Grove of the Ambassador Hotel in Los Angeles, Cal., on December 31st for an indefinite run. This is Whiteman's first California appearance in five years. The deal was set by Ed Fishman of Rockwell-O'Keefe, Inc.

### DIGGIN' THE DIRT

One can easily see that the fall season has started on Broadway, now that all the nice little secretaries have put on their brassiers again. . . . Since that certain strapping leader (Shep Fields) met with unusual success, many of the second rate leaders are in search of an original idea. . . . Lou Levy, personal manager of Kahn and Chaplin, song writers, suggests using twelve batons and one whistle.

Alan Preston, N. Y. Representative of "Down Beat" received a post card from Hamamatsu, Japan, requesting a copy of "DOWN BEAT" . . . Barney McDevitt, formerly press agent for Morton Downey, busy doing a great job of publicity on Glen Gray and Casa Loma Orchestra . . . Charlie Barnet, popular tenor sax leader has disbanded and (Modulate to page 19)



Bill Burton

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# Man to Man



by **Carl Cons**

## "Boy & Girl Guinea Pigs" Neck In Parlor Test Of Swing Music

In Newark, N. J. a group of "long-hairs" which calls itself the "Committee for the Establishment of Censorship of Sexy Music" has dedicated itself to crushing the "peril" of swing music and torch-songs, which they claim sends shivers of potential parenthood up and down the spines of listeners!

Prof. Arthur Cremin, the head man of the little squad of moral crusaders, further declared they will attempt to keep songwriters from composing "swing-tunes" and will make them label their music "sexy" or "non-sexy."

Asked what kind of music wasn't sexy, Prof. Cremin answered, "Waltzes! They arouse a desire to recite poetry and to be together—BUT NOTHING ELSE!"

"Big Apple" Would Increase Birth Rate 30 Per Cent

But "Minnie the Moocher," as played by Cab Calloway, is Cremin's idea of the most perilous moral shoal upon which any young romance would drift. "You take the 'Big Apple,'" he suggested, "why, if that song were the national anthem, the American birth rate would go up at least 30 per cent."

Explaining the danger of so patriotic a pastime, Prof. Cremin exclaimed, "We've got to warn young and innocent people what will happen to them if they listen to 'swing music.'" Asked what would happen to them, the professor shuddered and got specific; "Spontaneous combustion!" he explained. "I call it 'the wiggles.'" It makes young boys and girls think of 'things'—unconsciously, of course, but the after effect is terrific."

Tak, Tak, Professor! Swing isn't bad, although it very frequently is played badly.

Country Needs Society Against "Murder of Music"—Not Swing What the country really needs is a Society against the Murder of Music, not Societies for the Prevention of Swing.

And the professor should be ashamed of himself trying to dis-

courage so patriotic a custom as propagating the race. And we're damn sure that Mussolini or Hitler would pay fat royalties to Herr Cremin for the rights to play the "Big Apple" if he would guarantee to them the 30 per cent birth rate increase he speaks so depressingly of.

Professor Cremin is the gentleman who arranged the "parlor" laboratory test with a healthy young man and a girl acting unsuspectingly as human guinea pigs, so that he might determine the effect of "Swing Music" on them—only to learn the terrible, depressing fact (for Prof. Cremin) that the young couple were both bolder than when they heard waltzes or classical pieces, and that they necked a little!

If the Professor Had Been Smarter If the professor had been smarter, he would have found out with much less trouble that:

Young people of the opposite sexes will neck without any encouragement.

Young couples will neck more in an empty room than when the room is filled with other people.

A boy and a girl (healthy) who act like strangers, and don't even come within striking distance of each other in a room flooded with light, will be found in a luscious clench that you couldn't pry apart with a crow bar when those same lights are turned off.

The professor, it seems, is a modern Don Quixote, who is so busy fighting "swing-mills" that he has either lost his perspective or is seeking some cheap publicity for his American League of Creative Musical Students.

## The Last Of The Moe-Egans



Jack the Client-Killer

New York, N. Y.—Tommy Dorsey? ... never heard of him! Jack Egan, Down Beat communist splits his lip and a few other things as he looks Sentimental and slides a trombone.

## A DIET FOR IRON-LIPS

Brown Hammill, sensational "hot" clarinetist with the Roxy Theatre pit band in Detroit, has figured out a new system for when he wants to kiss his new girl in public. He merely takes her to the Michigan Central station, where farewell kissing is the proper thing. They mingle with the "going away" crowds and bill and cool to their hearts' content until the train leaves and then calmly walk over to the next track and start all over again with a new crowd. With an average of thirty trains leaving the depot daily, we would say Brown is doing all right.

## Swing Music Has An Artist

The first of a series of Musician Portraits



## "THE STUDENT"

An ex-musician, a white dog named "Gunk" and an idea have marched back to town. The ex-musician is George Von Physter (Physter to you guys). Some of the gents around the country will remember him. The idea—the result of more years playing bass than he will admit—is that swing should have an artist who also knows where the beat is.

Physter played with such bands as Gene Goldkette, Bill Finiels, The Old Seattle Harmony Kings, and in more "joints" than he can remember. It was sometime during, or shortly after, his engagement with Benny Meroff, seven years ago, that Physter felt the urge to expand the inspiration that had been the basis for his musical success to another fine art, and "THE STUDENT" is a striking testimony to his patience and a panic of one year spent in Kansas City to absorb the atmosphere, character, feeling and vital essence he has given to picturing swing in its natal form.

When he left Chicago and the music business five years ago, after having spent considerable time studying Fine Arts under Hubert Ropp, Physter headed for the coast, where his work won immediate recognition and he became associated with the United Artists studios in Hollywood, working with Richard Day, art director, until the old urge to do something portraying the spirit in swing music caused him to pull stakes again. His wanderings took him through most of the West and South until he came upon "The Orange Blossom," a typical barrel-house spot in Kansas City that had everything he was looking for from the knocked-out band and patrons to the menu of Catfish, Rabbit Sandwiches, and Chittlin's. And to quote Physter, the Rabbit Sandwiches are "demons." "Some of the 'dogs' in Joe Venuti's band should know," says Physter, "for they sure 'broke-down' there plenty of evenings." He lived in this atmosphere for months, then went to work, and "THE STUDENT" is the first of the series of pictures he has planned to depict swing music in its evolutionary phases.

The joint is out on Independence and the "scene" of the student is replete with the human interest and color that only a musician could appreciate completely. The back bar is a classic—an old time dresser with the oil lamp brackets still on, only there are no oil lamps evident; Pendergast gin gets one side and White the other. A fine cash register that dates back to about 1915 sets beside the rinsing pail with the spigot, etc., etc.

The original hangs in the Three Deuces Cafe, "The Home of Swing" in Chicago, and copies are available at \$1.50 each, prepared for framing, by addressing Down Beat, 608 South Dearborn Street, Chicago, Illinois.

## "Down Beat Editors Get In Mess Of Trouble" Says Hammond

In the two months that I have been lying low, Down Beat appears to have stirred up a mess of trouble for itself in its article and editorial upholding Boake Carter's attack on the pension awarded to Joe Weber. There is no doubt that it took enormous courage for a working musicians' paper openly to attack the machinations of the American Federation of Musicians, but even so I regret that Down Beat saw fit to champion the remarks of a creature like Carter.

As almost everyone on the American labor front knows, Boake Carter is viciously anti-labor, a sly underhanded foe of John L. Lewis and the C.I.O. and a plumper for the incorporation of labor unions. He writes a daily newspaper column for a Hearst-controlled syndicate, in which he indulges in the most reactionary palaver about the state of the nation under Roosevelt. Boake Carter is an enemy of the working class and he makes no bones about it, either in the press or on the air. Several large and scrupulously honest labor unions have gone so far as to condemn him publicly, and an unofficial boycott has been instituted against the products of his sponsor, the Philco Radio and Television Co., until the time that his attacks on the progressive labor movement cease.

Certain Amount of Justification It so happens that there was a certain amount of justification for attacking Weber's pension, although few of us can deny that the AFM under Weber has done many great things for the American musician. But when one considers that Weber has given the best years of his life to the union, and that his health is failing it doesn't seem reprehensible to me for the Union officialdom to vote him the income from a two hundred and fifty thousand dollar trust fund so that he may be in a position to retire whenever he wishes. The trust fund, incidentally,

reverts to the AFM on Weber's death, a fact that Carter was careful not to mention.

The income will amount to approximately ten thousand dollars a year (at 4%), a sum he would have received automatically upon his retirement from office. Carter in talking about two hundred and fifty thousand dollars was just raising another red herring about labor unions with which to scare his timorous middle-class readers.

But unfortunate as Down Beat's approval of Carter's attack undoubtedly was, its printing the next issue of anonymous letters upholding its stand was downright reprehensible. In every self-respecting editorial office that I know anything about, liberal, conservative, or radical, unsigned controversial letters are promptly thrown into the waste basket. If people feel strongly enough about important issues it is almost invariably true that they will brave every kind of opposition in order to make known their opinions to the world. The weakness of Down Beat's whole championing of Boake Carter is beautifully illustrated by the fact that no courageous, honorable musician came to its defense. By now I'm sure that the editors must realize the folly of their position.

Down Beat Honest and Militant In New York there are important progressive elements in control of Local 802 who are intent in protecting the interests of rank and file musicians and in rectifying whatever mistakes have been made in the past by the ultra-conservatives in the AFM. They are anxious to cooperate with a paper as honest and militant as Down Beat is and means to be, but episodes like those of the last two months prove extremely puzzling to them, to say the least. They are fond of Weber and know him to be personally incorruptible; they also have their opinions about Boake Carter, and consequently question the motives of any paper friendly to the labor movement in championing Carter against Weber.

## "JOHN HAMMOND IS ALL WET" SAY EDITORS

Johnny Hammond is a great guy, and incidentally one of our best friends. His enthusiasm for what he is doing is typical of his intense sincerity and his honesty and boldness in expressing himself (whether he really knows what he's talking about or not) stamps him as a real person to be respected and admired whether you agree with him or not.

This month, Johnny criticizes the Editors for publishing the unsigned letters of many sincere but critical musicians who protested against the Weber pension. Also for reprinting Boake Carter's remarks, whom he calls a "creature" simply because he holds strong opinions of his own against labor. First—John forgets that his own highly prejudiced opinions may be as unsavory to others as Mr. Carter's are to him—AND THAT A MAN'S CONVICTIONS ARE WORTH AIRING WHATEVER THEY ARE as long as that man is intelligent and sincere! Second—Down Beat did not champion Mr. Carter's remarks but only printed them, as an highly interesting observation by an outsider, and in the same breath INVITED THE MUSICIANS TO EXPRESS WHAT THEY THEMSELVES REALLY THOUGHT. Both of Carter's criticism of their president, and their reaction to Mr. Weber's pension. Third—Down Beat believes in the progressive labor movement, and in all the ideals and realities of American liberty and fair play FOR EVERYONE. And isn't afraid to champion the cause of the underdog, even when the THREAT OF REPRISAL BY SOME OF THEIR OWN LEADERS instills fear enuf to keep honest and sincere musicians from revealing their identity when expressing their real opinions. John can afford to be frank. But he shouldn't forget that economic ostracism applied to a man wholly dependent for his living on a union card can be suicidal to him and his loved ones.

## "SMITH AND VENUTI; THEIR STUFF IS ROOTIE-TOOTIE"

By Jesse James and Dan Rodman Nero was emperor of Rome Before he played a thing. But really he was more than that—The first true king of swing. He practiced scales and chords each day, Invented "Tiger Rag"—And next he'd modulate to "Trees" And then to "Vine Street Drag."

What first let out his takeoff Amid the nation's struggles Was conquering half of Africa, Where he discovered "muggles." The Arch of Titus was a spot He claimed as all his own, Because he said when he played there He really got a tone.

He fiddled at the Forum Down on the public square; He played some breaks and double-stops That Kreisler wouldn't dare. He played for all the senators, Who hollered for the cops; He played for cats like you and me, Who thought his "go" was tops.

One day he took "Ol Capri" Each chorus some what faster, His vibrant strains tore down the joint In hunks of loosened plaster. How Nero played the "Weary Blues"; Why, when he'd start to swing Venus de Milo broke both her arms Trying to shake that thing.

But everything must have an end, And Nero ended, too. His licks were aggravating him; He felt they weren't new—One day he got into a trance, His bow was working swell, But the break he took was too damn hot, And he burned the town to hell!

We hark to guys like Grapelly, And Stuff Smith and Venuti, But taking Nero's art to theirs, Their stuff is rootie-tootie.



## To The Gates Who Murder Their Pet Platters

By Doc Disk

Many a gate who owns a vic and a stack of Armstrongs, Goodmans, Hendersons, and Beiderbecks often doesn't realize he's guilty of murder and mayhem as far as loving preservation of his pet platters is concerned.

To avoid launching yourself on a similar life of crime, start by selecting your records with an eagle eye and an owl ear (this will give you a strange look, but it'll be worth it). Beware record shops and counters where the records you buy, supposedly new, have already had half the life played out of them by improper needles, too-frequent demonstrations, poor handling, or other miscarriages of justice.

We assume you know what kind of records to buy, however, if you are interested in buying platters merely to have a musical background for your Saturday night hootchfest, read no further. Such fun—having music screeching in the background while your friends are trying to play bridge or talk! If, on the other hand, you are buying records of The Real Thing and want to preserve these disks indefinitely—have at thee!

After making your selections, examine the platters closely to see that they aren't shop-worn, scratched, or in otherwise un-new condition. Play them over on a good Vic and bend the ear to catch possible defects or sounds that would indicate the platters aren't in perfect condition.

### Get Virginal Platters If Possible

If they don't sound up to par, ask the clerk for duplicates from stock—that is, the same numbers, only ones that haven't been played by every pseudo-customer who drops in to while away a few hundred moments at the store's expense. If worst comes to worst, get your records on special order, thus assuring yourself of brand-new, virginal platters. This may sound like a lot of unnecessary trouble, but it, too, will be worth it if you want to get perfect reproduction.

Don't buy second-hand, clearance sale, or bargain records unless they are of historical value, you get a hell of a lot for your money's worth, or the mere possession of them would bring you up no end.

Back home in your humble quarters, don't throw away the paper jackets unless you have albums in which to file the disks. Naked, unprotected records, carelessly stacked or handled, are prey to the ravages of dust, dampness, warping, moisture, chipping, cracking, or scratching, all of which will deteriorate the records and cause poor and eventually unintelligible reproduction.

Store the platters in a dry place where it is about room temperature—unless, of course, you reside in a blast furnace or meat cooler. Keep them away from sunlight, heat, or places wherein the elements may vent their fury on the delicate disks.

### A Portable Case Recommended

Albums, available from dealers, make fine things in which to keep the platters protected. Also recommended are carrying cases which hold some fifty platters, all indexed by number—very handy for those who can't read. These cases sell for a couple of cabbages and are invaluable for use by gents who are on the road or the proverbial one night tour of two-weekers.

For a mere bagatelle, you can have a carpenter, cabinet maker, or similar form of humanity build you a box or cabinet to suit your own requirements as to size or method of record filing.

If, however, your weekly stipend is exhausted by the time you finish buying your records, more proletarian methods of storage must be practiced. Stacking the platters one on top of 'other is quite all right as long as the records are in jackets. Don't pile them too high, though. When you get within a foot of the ceiling, stop—there's a limit to everything.

Filing records in a vertical position is kosher, too—if the slots to accommodate them aren't too roomy, thus allowing the records to lie at an angle and tend to warp. The tighter and more upright they are packed, the less chance there is for warp.

### Keep Dirty Hands Off the Groove

Actual handling of the records between storage and turntable of your Vic is quite simple. Don't handle them with damp, greasy, dirty, or blood-stained hands, particularly on the playing grooves. In fact, some authorities (whatever they are) contend platters should be handled only at the edges and center label, a strict doctrine of laissez-faire applying to the playing grooves. This, although a good point, is a pretty fine one and apt to be revered about as much as the

theory that a hat won't hold its shape unless carefully donned by means of gentle pressure exerted only at both fore and aft, instead of port and starboard or somewhere aloft.

### Remove the Jacket Before Playing

Since your patience is now at the breaking point, take one of your platters and place it gently on the turntable of your Vic (yes, you can remove the jacket now). If necessary, dust off the platter with a soft cloth, any available piece of lingerie, or your mistress' mink coat.

Set the turntable in motion, poise the tone arm of the Vic over the spinning platter—and hold it there for a month, at the end of which time this column will outline the procedure that is to follow.

## At Bing's Race Track



"Pee Wee" Hunt—Glenn Gray—Bing Crosby—Pat O'Brien

At the recent opening of Bing Crosby's race track at Del Mar, Calif. a couple of interesting race horse touts (in the checker suits) were watching their favorite horse stop on the far turn as some one along the fence hollered HAY!

## POPULAR TROMBONISTS WITH RED NICHOLS' ORCHESTRA

Below is a grand pair of artists who play plenty of trombone for Red Nichols' famous radio and dance band. At right, Leo Moran, 1st and hot man. Formerly with Hal Kemp and Red Norvo. Uses a Conn Artist Special and writes: "It's the finest there is." Frank Perry, (left) plays a Conn Burke model and says: "It responds to perfection." (June 23, 1937.)



## FEATURED HOT TRUMPET WITH RUDY VALLEE

Feymour Baker ranks with America's finest trumpet artists. Featured regularly on Rudy Vallee's big-time radio broadcasts, he contributes "hot" trumpet and vocal specialties that have won radio renown. Formerly featured with Benny Meroff and at Famous Door, New York City. He uses a Conn New York Symphony trumpet in all his work. (June, 1937.)



## SAMMY KAYE'S FLUTIST BUYS NEW CONN 20-0

Andrew Rosati (left) with Sammy Kaye (right) well known and well-liked director of Sammy Kaye's fine dance orchestra. Rosati has been featured from coast to coast and is an artist whose opinion is respected. He chose a Conn 20-0, Conn's new model flute which discriminating musicians are finding to be such a fine instrument. He writes: "I think Conn makes the best flute for dance business—nice tone; easy blowing." (March 1, 1937.)

## ALL-CONN SOUSAPHONE SECTION ALADDIN SHRINE BAND

Columbus, Ohio, is the home of one of the finest Shrine bands in America. It is the famous Aladdin Shrine Band, sousaphone section of which is shown below. And every sousaphone in the group is a Conn. Left to right: Art Ballantine, Bert Kilian, Julius Blumensberg, Chas. A. Fritz, John Lieb, John Pickle. (June 23, 1937.)



## CONSOLIDATED LINES UP MORE N. Y. SPOTS

New York City. — Consolidated Radio Artists is really going to town, having lined up eleven local spots in which to place their bands this fall-winter season. Last year they had only three dine and danceries here, in which they were able to spot their crews into. Russ Morgan, Lou Breese and Charles Costell are in at the French Casino; Frank Novak, Warwick Hotel; Jerry Blaine, Park Central Hotel; Eli Dantzig, St. George Hotel, Brooklyn; Harold Nagel, Pierre Hotel; Rita Rio, Hollywood Restaurant; Eddy Rogers, Rainbow Grill; Cornelius Coloban, St. Regis Hotel, and Basil Fomeen at the International Casino.

## N. Y. MUSIC MEN MEET

New York City—Professional Music Men, Inc., congregated for their first fall meeting some three weeks ago. Executives, Mose Gumble and Bob Christenberry, presided.

## GREAT TENOR SAX MAN SWITCHES TO CONN

Bernard G. Ladd is one of the greatest tenor sax men in New York. A familiar and popular feature on smash-hit radio programs that originate in Manhattan. Featured with Kotelshnits, Benny Krueger, Leo Reisman, Wally Mayo, Rex Chandler and other well known bands. Has been using an imported sax but switched to Conn's new tenor to get the advantages this new model offers. (June 12, 1937.)

★ No matter which band instrument interests you most—cornet, trumpet, trombone or sax... oboe, piccolo, French horn or bass—please note that the top-notch performers in each field select Conns with suprising unanimity. Conn is the "choice of the artists" not just for one type of instrument but for all. See your Conn dealer or write for free book. Please mention instrument.

C. G. CONN, Ltd., 1093 Conn Bldg., ELKHART, IND.

WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS



## FAMOUS CLARINET ARTISTS WITH CARL HOFF'S BAND

Carl Hoff's Band at the Biltmore Hotel, New York City, is famous for its successful radio, dance and recording work. It also boasts a duo of bass clarinet artists without peer in the profession. Both play Conn 452N Bass clarinets. Donald J. McCook (left) says: "Have tried other popular makes but Conn is far superior." Robert Reynolds (right) says: "The Conn Bass clarinet is the best I ever tried." (May, 1937.)

ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE



# Who Are The Greatest Musicians Of The Year

A year ago last spring Down Beat invited musicians to submit their choice of the greatest swing artists of all time. They were also invited to pick an All American "Corn" band. It was the first time musicians had ever voted in great numbers for the artistry and skill of their fellow members, and the results of the balloting was very interesting.

Benny Goodman was the most popular soloist, the universal choice of musicians for the clarinet in their All American Swing Band. Gene Krupa won the skin-beaters choice by an overwhelming majority. Both Dorsey Brothers made the band. Teddy Wilson was the pianist. Bix Beiderbecke shared trumpet honors with Louis Armstrong. And so on.

In the corn band Henry Busse, Clyde McCoy, Ted Lewis and many other great commercial artists won places to the delight of the musicians and the good humor of all.

Casa Loma followed Benny Goodman's band closely to take second in the Best Swing Band balloting. Lunceford was first among the colored outfits with Fletcher and the Duke a close second and third.

Ray Noble and Hal Kemp shared honors of the best sweet band. Surprisingly, after 15 months, Down Beat still receives an occasional ballot with some enthusiastic "cat's" selection of the musicians he thinks would make the greatest band.

Since then, Down Beat has doubled and tripled its circulation and new and brilliant musicians have risen to prominence.

So now, you are invited to vote your selection of the greatest musicians of 1937, and to make your selection of this year's All-American "Swing" and "Corn" band.

Remember the musicians you pick this year must be living now and should be playing. All around musician-ship, improvising ability, tone, phrasing ideas, etc., should all be considered carefully. Send your ballots to Contest Editor, in care of Down Beat, 608 S. Dearborn, Chicago, Ill.

## A SUGGESTION

The personnel of 50 leading bands are presented below as an aid to recalling some of the fine soloists you have heard and admired. There are many men who are no longer with the band they are listed, but taking it as a whole they either played many records or was featured for the greater part of the year with the band they are listed.

For example Harry James who joined Goodman a few weeks ago, played most of the year with the fine Benny Pollack band, as did Shorty Cheroch, trumpet, and Dave Matthews, tenor, who both are now with Jimmy Dorsey.

The numbers listed beside the list of the bands is the key.

## Was King Of Corn



Henry Busse

## Will He Repeat This Year?



Benny Goodman

## VOTE HERE!

For your favorite musician and band send your selection to contest editor, care Down Beat—608 South Dearborn St., Chicago, Ill.

## PICK YOUR ALL-AMERICAN BAND

### "SWING-BAND"

### "CORN" BAND

1ST. TRUMP.	2ND "	3RD "	4TH CLAR.
1ST TROM.	2ND "	3RD "	PIANO
1ST SAX.	2ND "	3RD "	GUITAR
1ST TRUMP.	2ND "	3RD "	BASS
1ST TROM.	2ND "	3RD "	DRUMS

### NOW NAME THE FOLLOWING "BEST OF 1937"

SWING BAND	2ND CHOICE
SWEET BAND	" "
RECORD	" "
ARRANGEMENT	" "
VOCALIST	" "
SOLOIST	" "
YOUR NAME	
ADDRESS	INSTRUMENT

## BANDS

1. Louis Armstrong
2. Count Basie
3. Charlie Barnet
4. Benny Berigan
5. Sharkey Bonano
6. Les Brown
7. Henry Busse
8. Casa Loma
9. Cab Calloway
10. Bob Crosby
11. Jimmy Dorsey
12. Duke Ellington
13. Duke Ellington
14. Roy Eldridge
15. Edgar Hayes
16. Benny Goodman
17. Joe Haymes
18. Fletcher Henderson
19. Horace Henderson
20. Woody Herman
21. Earl Hines
22. Teddy Hill
23. Claude Hopkins
24. Hudson-Delange
25. Ed Hughes
26. Mal Hallett
27. Hal Kemp
28. Andy Kirk
29. Andre Kostelanetz
30. Jimmy Lunceford
31. Blue Rhythm Band
32. Glenn Miller
33. Joe Marsala
34. Wingy Manone
35. Red Norvo
36. Ozzie Nelson
37. Ray Noble
38. Ben Pollack
39. Les Pollack
40. Don Redman
41. Dick Robertson
42. Art Shaw
43. Raymond Scott
44. Stuff Smith
45. Dick Stabile
46. Joe Sanders
47. Fats Waller
48. Paul Whiteman
49. Chick Webb

1. Louis Armstrong
2. Joe Keyes
3. Al Stuart
4. Sam Slosky
5. Sharkey Bonano
6. Bob Thorne
7. Henry Busse
8. Frank Zullo
9. Doc Cheatham
10. Andy Ferretti
11. Toots Camerata
12. Sam Slosky
13. Artie Whetsol
14. Roy Eldridge
15. Nate Kazebier

16. Zake Zarchy
17. Max Herman
18. Russell Smith
19. Milton Fletcher
20. Clarence Willard
21. Roy Nance
22. William Dillard
23. Jabbo Smith
24. James O'Connell
25. Leonard Davis
26. Frank Ryan
27. Earl Gelpi
28. Harry Lawson
29. Frank Heidstadt
30. Eddie Tompkins
31. Chas. Shavers
32. Chas. Spivak
33. Marjorie Marsala
34. Wingy Manone
35. Bill Hyland
36. Hollio Humphreys
37. Peewee Irvin
38. Harry James
39. Frank Newton
40. Ronald Jones
41. Bobby Hackett
42. Tom DiCarlo
43. Dave Wade
44. Jonak Jones
45. Frank Fleming
46. Fats Wandt
47. Herman Autray
48. Eddie Wade
49. Mario Souza

## Last Years Winners

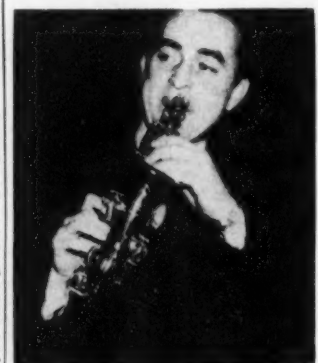
### SWING BANDS

Benny Goodman	2,584
Casa Loma	2,102
Jimmy Lunceford	744
Fletcher Henderson	705
Duke Ellington	646
Mal Hallett	605
Tom Dorsey	231
Bob Crosby	183
Jimmy Dorsey	172
Chick Webb	158
Cab Calloway	142
Isham Jones	137
Ozzie Nelson	122
Red Norvo	85
Paul Whiteman	71
Don Redman	64
Hal Kemp	62
Joe Haymes	61
Earl Hines	58
Claude Hopkins	51
Wingy Manone	47
Fats Waller	46
Joe Venuti	39
Mills Blue Rhythm	38
Louis Armstrong	37
Ray Noble	34
Ben Pollack	32
Hudson-Delange	31
Stuff Smith	29
Adrian Rollini	27
Louis Prima	18
Joe Sanders	17
Will Osborne	13
Art Tatum	11
Count Basie	11
Phil Harris	11
Snyder's Rhythm Kings	11
Red Nichols	10

### SWEET BANDS

Ray Noble	1,322
Hal Kemp	1,184
Guy Lombardo	703
Orville Knapp	689
Wayne King	681
Freddy Martin	614
Casa Loma	595
Andre Kostelanetz	514
Jan Garber	283
Isham Jones	186
Paul Whiteman	177
Al Kavelin	173
Ted Fio-Rito	166
Shep Fields	154
Will Osborne	134
Anson Weeks	109
Jack Hytton	78
Henry King	64
E. Madriguera	62
Richard Himber	60
Eddie Duchin	56
Horace Heidt	51
Fred Waring	49
Xavier Cugat	43
Russ Morgan	37
Art Kassel	18
Rudy Vallee	17

## Best Sweet Band?



Freddy Martin

## 1936 BAND LINE-UP

### "SWING" BAND INSTRUMENT "CORN" BAND

Bix Beiderbecke	1st Trpt.	Henry Busse
Louis Armstrong	2nd Trpt.	Clyde McCoy
Roy Eldridge	3rd Trpt.	Joe Lippman
Tom Dorsey	1st Trom.	Buddy Rogers
Jack Teagarden	2nd Trom.	Ted Lewis
Benny Goodman	Sax & Clar.	Wayne King
Coleman Hawkins	Tenor	Frankie Laine
Jimmy Dorsey	Alto	Boyd Senter
"Chu" Berry	Tenor	Eddie Duchin
Teddy Wilson	Piano	Candy Candido
Pop Foster	Bass	Harry Reser
Eddie Lang	Guitar	Abe Lyman
Gene Krupa	Drums	

## RHYTHM SECTIONS

DRUMS	GUITAR
1. Paul Barbarin	Lee Blair
2. Joseph Jones	Claude Williams
3. Duddy Schultz	Tom Morgan
4. George Wettling	
5. Henry Adler	Stacey McKee
6. Don Kramer	Bob Hannon
7. Ted Tiltman	Jacques Blanchette
8. Tony Briggis	Wayne King
9. Leroy Mayes	Hilton LaMare
10. Ray Bauduc	Bob Zurke
11. Ray McKinley	Bob Hillman
12. Dave Tough	Carmen Mastren
13. Sonny Greer	Freddy Guy
14. Zutty Singleton	John Collins
15. George Siegler	Allen Russ
16. Gene Krupa	Max Cheiles
17. Charley Schulz	Lawrence Lucie
18. Walter Johnson	Chick Reeves
19. Alvin Burroughs	Lawrence Dixon
20. Frank Carlson	John Smith
21. Wallace Bishop	Walter Jones
22. Wm. Season	Cliff Rauch
23. Pete Jacobs	Andrew Jackson
24. Ed. O'Hara	Phil Fent
25. Kenneth Clarke	Ted Brinson
26. Charlie Blake	John Call
27. Skinny Ennis	Albert Norris
28. Ben Thigpen	Dave Barker
29. Herb Guitley	Dick McDonough
30. James Crawford	Eddie Condon
31. Lester Nichols	Orville Bohrer
32. George Simon	Red McGarvey
33. Danny Alvin	Sandy Wolf
34. Don Carter	Ned Cosmo
35. Maurice Purtill	Eddie LaRue
36. Joe Bohar	Teddy Bunn
37. Bill Hart	Robert Lessey
38. Ben Pollack	Frank Victor
39. Leo Watson	Al Avola
40. Stan King	Robert Bennett
41. Stan King	Mike Poveromo
42. Cliff Leeman	Bob Iry
43. Johnny Williams	Albert Casey
44. Cozy Cole	Mike Pingatore
45. Art Shaw, Clarinet	John Truehart
46. Don Stevenson	
47. Slick Jones	
48. Larry Gomar	
49. Chick Webb	

## PIANO

Luis Russell	George Foster
Count Basie	Walter Page
John Nicollini	Robert Egan
Arnold Fishkind	Turk Bradley
Dell Zane	Ken Dutton
Conon Plyler	Steve Bowers
Charles LaVere	Stanley Dennis
Howard Hall	Bob Haggart
Bob Zurke	Jim Tait
Bob Hillman	Gene Traxler
Carmen Mastren	Bill Taylor and Hayes
Freddy Guy	
John Collins	Ted Cole
Allen Russ	Al Mack
Max Cheiles	Jesse Stacey
Lawrence Lucie	Dick Neumann
Chick Reeves	Fletcher Henderson
Lawrence Dixon	Horace Henderson
John Smith	Horace Diaz
Walter Jones	Earl Hines
Cliff Rauch	Sam Allen
Andrew Jackson	Claude Hopkins
Phil Fent	Mark Hayes
Ted Brinson	Edgar Hayes
John Call	Joe Carbonaro
Albert Norris	Jack Shirra
Dave Barker	Booker Collins
Dick McDonough	Joseph Krause
Eddie Condon	Moses Allen
Orville Bohrer	John Williams
Red McGarvey	Ted Kotsaff
Sandy Wolf	Artie Shapiro
Ned Cosmo	Julius Cassard
Eddie LaRue	Pete Peterson
Teddy Bunn	Fred Whiteside
Robert Lessey	Delmar Kaplan
Frank Victor	Thurman Teague
Al Avola	John Kirby
Robert Bennett	Robert Vaquiere
Mike Poveromo	Haig Stephens
Bob Iry	Frank Signorelli
Albert Casey	Les Burrell
Mike Pingatore	Raymond Scott
John Truehart	Clyde Hart
	Chauncey Gray
	Joe Sanders
	Fats Waller
	Roy Bary
	Tommy Fulford

## BRASS SECTIONS

3RD & 4TH TRUMPET	1ST TROMBONE	2ND TROMBONE
(Louis Bacon)	Jay Higginbotham	(George Matthews)
(Shelton Hemphill)	Dan Minor	(George Washington)
Carl Smith	James Curry	George Hunt
Frank Amaral	Ford Leary	Robert Fitchel
Stephen Lipkins	George Brunies	Frank D'Annolfo
Jack Atkins	Joe Pilato	
(Trav. Wooster)	George Zbanek	(Don Delillo)
(Ronny Garrett)	Wm. Rauch	(Skip Moore)
Sonny Dunham	Claude Jones	Peewee Hunt
Lamar Wright	Wm. Rauch	(Key Johnson)
	Ward Silloway	(DeForest Wheeler)
	Bob Burns	Mark Bennett
	Tommy Dorsey	Joe Yuki
	Lawrence Brown	(Juan Tizol)
	King Jackson	Jos. Nanton
(Ban Strickler)	Murray McEachern	Al Thompson
(Hank McCarthy)	Mike Michaels	Bob Logan
	Edward Burke	John Stanley
	Ken Stewart	Red Ballard
	Wm. Wells	Ronny Chase
	Fred Norman	
	Eddie Kolyer	(Lewis Taylor)
	Ralph Sawyer	(Edward Fant)
	Jimmy Skyles	(Floyd Brady)
	Eddie Kimborski	(Vic Dickerson)
	Theodore Donnelly	(Clyde Barnhart)
	Jack Lacy	(R. H. Horton)
	Elmer Crumley	Johnny Johnson
	Sandy Watson	Leo Moran
	Jesse Ralph	Harry Allpater
	Alex Masmam	Russ Bole
	Rollie Dupont	Ell Robinson
	Bruce Squires	Harry Rogers
	Benny Morton	Al Polascy
	Al Philburn	(Questie Jackson)
	George Arns	(Eugene Simon)
		Harry Rogers
		Gary Nottingham
		Jack Teagarden
		Sandy Williams



# The Trumpet Expresses the Soul & Spirit of Jazz

## Nothing Excites The Ear Or Heart As The Genius Of The Gabriels

By Jeff Aldam

Of the various instruments which we look upon as essentials of the modern dance orchestra there is none that excites the ear or appeals to the imagination so much as the trumpet. This is natural, for its very nature makes it the obvious lead instrument. It is versatile. It has a wide range and can produce a variety of tones, and it can interpret every mood. Of all instruments it is one which seems to belong to jazz alone; the one which best expresses the spirit of our music.

Of all the instruments, too, there is none which has so many capable exponents. First-class trumpet players are legion, and so individual are their

styles that it is ridiculous to attempt to place them in any order of merit. With the one obvious exception of Louis Armstrong, who is so far ahead of other jazz musicians that he must necessarily stand in a little niche of his own, there is not a great deal to choose between a dozen or more of these modern Gabriels. Louis I am going to leave for the moment, for his genius could not be dealt with adequately in the space at my disposal, but I will try and tell you something about those other great ones who stand in his shadow, and incidentally mention a few of the pioneers.

### The Early Days

In the years just before the war, Nick La Rocca, of the Original Dixieland Jazz Band, was the most outstanding; in fact, the only white man on his instrument then playing good jazz. While the crude horn recordings make it difficult to sort out the players, there are sudden outbursts of grand playing by La Rocca, mostly breaks. For slow melody playing his phrasing and tone were commendably restrained, as is shown by the Columbia 12-in. version of "The Sphinx."

But just as Leon Rappollo was superior to Larry Shields so was Paul Mares, of the New Orleans Rhythm Kings, superior to La Rocca. The latter outfit had eliminated a great deal of the monotony of the O.D.J.B. and its soloists improvised new phrases. There are some very good trumpet solos in the Gennetts made by this bunch, in particular, "Milenberg Joys" and "That's a Plenty."

The early records of Isham Jones contained some good playing, and Louis Panico was the star responsible. Any of the Brunswick-Cliffophone discs of this group, made some ten years ago, will give you an idea of his style ("Never Again," "Hula Lou," "Unfortunate Blues," etc.). Both Mares and Panico were pupils of Joe Oliver, which accounts for their dirty tone and negroid style. Both of these old-timers are still playing in Chicago. For the "Doo-Wacka-Doo" merchants there is also Henry Busse, of Whiteman's first band, and you'll get all the corn you want. 'Nuff said!

### Way Down Yonder

There were many, many good players in New Orleans, many of them never known outside their own locality. King Oliver, of course, was the most famous, and even today his early records sound surprisingly good.

Another notable negro pioneer was Johnny Dunn, who is credited with the invention of the wa-wa mute. He went to England with the Plantation Orchestra featured with the first "Blackbirds" show, and from the Columbia records which the band made over there he sounds years ahead of his day. His most interesting efforts are in "Smilin' Joe," in one part of which he is supported by a unique rhythmic accompaniment by the string section, producing an amazing swing.

Bob Schaffner was another of the very best. I have a disc of "The Joys" by O'Brian's Washboard Band, in which he takes a solo which is good by modern standards—open tone and broad notes a la Louis. Rather similar was Tommy Ladiner, star of the Henderson unit in its golden era, when it was producing classics like "Fidgety Feet" and "Sensation Stomp." The other trumpet soloist, Joe Smith, was good, too. For those of you who have these discs, Ladiner is the man who sounds rather like Muggsy Spanier.

Charlie Johnson, first trumpet with Louis over here, is an old-timer, and had a band of his own in Harlem many years ago, and was then at the top of the tree. June Clarke, at one time with McKinney's Cotton Pickers, was also rated high by those who knew him. As early as 1922 he was leading a band in New York

which included his friend, the late Jimmy Harrison. Colored musicians have told me that June has, unfortunately, suffered badly from excess of alcohol, and that he now hardly ever gets a job. His friends have to reclaim his now badly-battered trumpet for him, as he generally leaves it behind at any place he gets a gig.

### Bix and Some Others

Amongst the whites of the so-called "middle period" of jazz, un-



Louis "Satchel-Mouth" Armstrong  
His genius still felt in leading soloists ideas.

doubtedly the most outstanding was the late Bix Beiderbecke. To the rhythms of Joe Oliver and Louis, to which he listened at every possible moment, he added that intensely personal note which makes for genius. He produced moving little melodies, beautifully intoned and beautifully phrased—never any conscious striving after effect. It has been pointed out with truth that Bix hit his notes dead, not allowing them to vibrate as do most trumpeters. Some critics regard this as a fault, but whilst I look on this as a transitional stage between the clipped and jerky phrasing of the older whites and the broad outlines of Louis, it nevertheless is a very pleasing style, and Bix plays that way with a great warmth of feeling. I need hardly reiterate the causes of his early tragic death, but in passing will unreservedly commend you to his efforts in the Trumbauer classics: "Singin' the Blues," "Way Down Yonder," "Three Blind Mice," "Mississippi Mud," etc. The most sincere tribute I have ever heard paid to Bix came from the lips of Louis himself, whilst he was

(Modulate to page 20)

## 5 Great Accordionists WROTE THIS EXCELSIOR ADVERTISEMENT

Recently our patent attorneys asked five leading accordion artists why they preferred the new rounded, modern-style Excelsior to the former square-cornered type. These excerpts from their letters tell the story.

### "Rounded Accordion Responds Better"

—JOE BIVIANO, NBC Swing Stylist



"Unquestionably the response of the rounded tone-chests and bellows is much better than with the square cornered instrument. Playbacks from wax recordings where we alternately played the old type instrument and the new rounded one definitely proved that the round accordion recorded better; the tone was more distinct and round."

### "Better Results with Same Reeds"

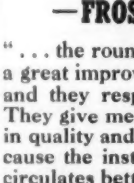
—CHARLES MAGNANTE, Soloist, Radio, New York



"We immediately noticed the more instant or ready response of the rounded instrument, even when played with the actual reeds switched from the square cornered instrument. I have also found that the tone of the instrument, with tone chambers and bellows rounded, inside as well as outside, carries further, is more penetrating."

### "More Volume and Richer Tone"

—FROSINI, Accordion Wizard

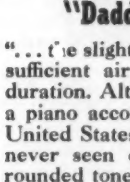


"... the rounded tone chests and bellows are a great improvement over the old square type and they respond a lot better to my touch. They give me more volume, the tone is richer in quality and the tremolo seems snappier because the instrument holds more air. The air circulates better, requiring less bellows movement or manipulation."



### "Excelsior Originated Rounded Accordion"

—PIETRO, "Daddy of the Piano Accordion"



"... the slightest action of the bellows supplies sufficient air for a musical phrase of long duration. Although I was the first one to play a piano accordion of American make in the United States, (San Francisco in 1910) I had never seen or heard of an accordion with rounded tone chambers and rounded bellows until you produced your first models in 1935."



### "Bellows Manipulation Easier"

—FRANK GAVIANI, Concert Artist, Teacher



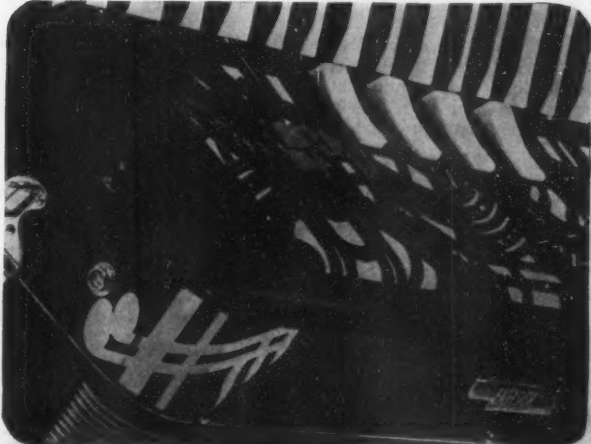
"The bellows are much easier to manipulate. They require much less movement and effort. You can readily understand how much this means to me considering the great deal of heavy concert work I do."

Excelsiors are rounded outside for beauty... inside for response, easier bellows manipulation, and richer, more powerful tone. Only Excelsior offers you these features.\* Ask your dealer about the new Multi-Grand with "Rocker-Action" switches, 17 different tonal combinations.

**EXCELSIOR ACCORDIONS**

333 SIXTH AVENUE, NEW YORK

\*Italian Patent No. 346,131. U.S. Patent No. D102,700. Other patents pending.





# DOWN BEAT

## The Musicians' Newspaper

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## THOSE WHO WORK AND THOSE WHO NURSE THEIR UNION CARDS

The depression, the spread of canned music, the advance of radio, deprived thousands of musicians of jobs and sent many fine artists scurrying to the refuge of gin and beer joints with their beer salaries, and to actual relief rolls.

The hangover of those hard times have split the musicians themselves into two bitter warring groups. "Those Who Work"—And Those Who Nurse Their Union Cards Waiting For A Break!"

### Should A Man's Earning Power Be Limited?

Those who have been successful and have plenty of work (and increasingly so since the economic readjustment to good times) have incurred the resentment of the less fortunate and a feeling that a limit should be set on every man's earning power so that everyone has a chance.

The musicians who have survived on their ability, believe on the other hand that every man has a right to make by his own energy, talent and business perspective, as much as it is possible for him to make.

The question becomes a burning fuse to a powder keg of ill-feeling when hunger or want stalk on the scene, and men wonder why they should be destitute in the presence of a comfortable security of their more fortunate fellow musicians.

### What Price Hard Work If You're Penalized

And yet, what profit it, an ambitious and hard-working musician to spend hundreds of dollars to keep improving himself, to spend weeks and months fitting himself to the best, only to stand aside after so many hours of work a week to allow some less industrious or inferior musician to work in his place—Just Because That Man Is A Musician Too!

And what profit it, an ambitious and talented man to study music all his life for a brilliant and remunerative career, if he is to be continually penalized and handicapped merely because other less-talented or not-so-ambitious individuals also studied!

Under present union laws—at least until this present era of restrictions—it was possible for every union man to make a minimum scale which was for his protection against the unorganized. But now that nearly everything is unionized, and it is at last possible for a musician of skill and talent to make the most of his possibilities, he is penalized by a problem within his own organization over which he has no control (except through the strategy and shrewdness of his executives) but which he suffers nonetheless.

### Incentive For Work Must Not Be Taken Away

The greater freedom for every man lies in the possibility of his being able to go onward in his chosen business or profession just as far as his own ability and intelligence will carry him.

It is the foundation of resourcefulness our country is built on, and its realization the measure of our greatness. For how long will a man work and slave and build only to have part of the fruits of his labor turned over to others?

If you knew that when the money rewards for your work reached a certain level, it would be turned over to someone else who hadn't been able to get as far as you on their own merits—would you be willing to go on slaving? putting in long hours?

Of course there are many musicians unemployed who are talented and ambitious for a chance.

Men who may not have been so fortunate in their contacts or whose fine musical ability is handicapped by a lack of business acumen.

These men, too, should not suffer because of economic conditions over which they exercise no control.

And they, too, should have their chance! But preferably to succeed on their own merits and without having to handicap the success of another artist.

### Look To Your Executives

The only answer then is not resentment or factional battles inside your own unions but a united front against existing social conditions to CREATE MORE JOBS.

The wealth and resources of this great nation ARE STILL HERE. The division of its dividends only has changed, and YOU ARE SIMPLY NO LONGER GETTING YOUR SHARE. President Weber's fight against the radio stations for 5,000 or more jobs and approximately \$1,500,000 more income for musicians is in the right groove. And it's the only real way out.

Don't resent the success of your fellow, but look to your executives and cooperate with them in their HONEST ENDEAVORS TO CREATE MORE JOBS.

## A SHORTAGE OF GOOD MUSICIANS-SAYS JOE HAYMES

Joe Haymes, arranger and band leader, says there are plenty of good arrangers in the country but a shortage of good men.

"There are only 30 or 40 men in the whole country who can really cut it," he stated.

Pressed to be more definite, he explained, "There are a lot of good jam men who can't read, and there are many more who can read but who play without inspiration or real feeling."

"I really believe there are only 30 or 40 guys who can read and swing at the same time, and play anything."

"Toots" Mondello, sax player with Tommy Dorsey is one of the few men Joe considers as a first class all-around musician.

### — Please Read This —

The hot trumpet chorus published on page 31 of the September issue of Down Beat "Shaking the African" was recorded on Brunswick with Don Redman's orchestra by Henry Allen, Jr. and not by Sidney DeParis or Bechet as it was erroneously printed. Henry Allen, Jr. is now playing with Louis Armstrong in Port Arthur, Texas.

## CHORDS AND DISCHORDS

They're In the Mail Bag!

### "A GANG OF RHYTHM IN CATS TIPPLE"

Detroit, Michigan

Gentlemen of the music world:

The Down Beat is always filled with news of tough horn-blowers but never any top notch guitarist. Why?

I think Dick McDonough is a honey on the six string box. Among the colored musicians Eddie Durham of Jimmy Lunceford's band is the number one guitarist in the world. Freddie Green of Count Basie's orchestra is also a solid sender.

There is a little instrument called a tiple being used around these parts by a colored cat called Archie Person that holds a gang of rhythm. This cat is known as Ace Person by most orchestra boys in Michigan and let me warn you that Ace is the tops. This cat picks the tiple like Taddy Wilson picks the piano. He is without a doubt one of the classiest tiple players in the world. Ace has a picking style sort of sketchy and light yet it's plenty flashy. He also riffs some terrific chords. Ace Person will be to the tiple what Louis Armstrong is to the trumpet or what Benny Goodman is to the clarinet. This chap Ace has a song he wrote titled "How Can You Say We're Thru" that is as sweet as sweet can be.

My favorite cats are Duke Ellington, ivory master, Benny Goodman, bandleader, Ace Person, tiple artist, Roy Eldridge, trumpet star, and Tommy Dorsey, ork leader.

Yours,

Harry (Gate) Muggan

### For Musicians Only!



I Wonder What this is All About?

### "POOEY ON FRAZIER"

Belmont, Mass.

My Dear Mr. Frazier:

Perhaps we don't think along the same lines (and I hope to high heaven we don't) but your opinions and ideas have failed miserably to coincide with my own humble thoughts. I do agree, however with your criticism of "Krup's Klowning" at the Metropolitan in the July issue. I could forgive the better part of your misadventures, but you made one crack that has violently ruffled this cat's fur. I quote: "Kay Weber is no Billie Holiday." In all fairness to Kay, may I thank God that she is not? It would be to her disadvantage if she bore the slightest resemblance to Billie. Billie has a style but no voice, and even her style is a poor attempt to mimic Ella Fitzgerald. I refuse to see Kay defamed by the likes of you.

Now I am waiting to see you build Basie to the skies and tear down

## "Rhythm Is Our Business" . . . . .



"Whatsamatter—He Swings Doesn't He!"

—by Jim Powell

Dorsey when they are through at the Ritz.

Until then,

Pooey on you!  
C. T. MacDonald, Jr.

### SLAP-HAPPY GUYS

Philadelphia, Pa.

Dear Editor:

At long last—a column for bass men. I have looked for this bit of news for some time and please believe me it is appreciated. Let's have more of it. The column this month is very good, but in view of the many interesting problems in the bass-man's life, your dope just about scratched the surface. Such problems as how to slap a slow trick, if slap at all—gauge of strings for best all around work — high or low string actions — volume — tone — and many other things.

Sax, trumpet, piano, arranging, etc., get plenty of space. Please give the dog house beaters a break because there are many and many a screwball who would rather stand up and beat out a good solid rhythm than play the best sax or trumpet lead written.

So let's have more dope from Bob Haggert and other slap happy guys.

Remember they also serve who stand and smack it out.

Slappily yours,  
Walt Stanistreet

### "JAMES MOST INSPIRED TRUMPETER TODAY"

Dear Editor:

Bix Beiderbecke was the greatest of trumpet men because of his supreme execution, his tone, and his most unusual improvising which seems above a person's head. From his records, he does not play too loud or too soft and to this present day his style is not corny and no other trumpet man has ever been able to do or copy what Bix has done on trumpet.

I think that the most inspired trumpet man today is Harry James with Benny Goodman, because of his pure and glass-cutting tone and his remarkable improvising. Even if Benny Goodman does have a bad habit of rearing back his head just once in a while when playing, he certainly is not green with envy because of his splendid showmanship in giving this man a chance to perform.

I am 19 and just another trumpet man. I like music and realize that I have a lot to learn.

Yours respectfully,  
BILLY SIMPSON.

P.S. If Harry James is not the one who does the trumpet socking on Goodman's broadcast, he is not the one I mean.

## "MAY HAVE TO WAIT TILL HELL FREEZES OVER"

Sept. 20, 1937.

San Francisco, Calif.—About seven years ago, eighteen to twenty thousand musicians gainfully employed in moving picture theatres had been displaced by sound pictures.

In Hollywood about four hundred musicians can probably fill the needs of motion picture producers in making film records. If it were humanly possible to dispense with the services of the "select four hundred," the producers would not hesitate to eliminate them.

When the movie theatres threw out their orchestras, Joseph N. Weber, President of the American Federation of Musicians, gave us the argument that we could not stop "progress" and seemed in a more, or less, helpless state to handle the situation at that time and has done nothing since to remedy the situation.

Thousands of musicians, who are still capable performers on their instruments and experienced in concert and theatre work, are now on W.P.A. and relief rolls.

### Heroic Attempt of N. Y. Local

This year a heroic, but isolated attempt by the fighting New York Local to get the musicians back into the theatres met with but little success. A successful fight can only be achieved by a firm stand on the part of every red-blooded Local in our American Federation of Musicians. Moreover, this fight can only be waged effectively by a rank and file movement.

If we intend to wait for any suggestions about getting musicians back into the theatres from our Federation officers (drawing big fat sal-

aries and trust funds) we may have to wait until hell freezes over.

Most of us former theatre musicians have been under the impression that there was a standing agreement between the stage hands, operators and musicians, which protected each other in their employment. In other words, all three crafts must work together in the theatres, or none at all. What has become of this agreement?

### Why Were Musicians Kicked Out?

Why were the musicians kicked out of the theatres when sound pictures came in, without recourse to the aforementioned agreement? This is something for our national officers to explain to the rank and file and also to let us know how much longer the musicians are going to be barred out of the motion picture theatres.

The "first-run" movie theatres have recently raised the admission charge from forty cents to fifty-five cents, with some talk of raising it further to sixty-five cents, and still no living music in the theatres. Well, maybe the government can do something about it. From all reports, the governments of other countries have long since done something about it and the musicians are working in the theatres in those countries.

Perhaps the "C.I.O." could help us out of this dilemma.

F. R. FULLER,

Local No. 6, A. F. of M.

Dear Editor: I appreciate Mr. Joseph N. Weber's statement appearing in your valuable magazine that "the lowliest member of our Federation can express his opinion without fear of punishment or reprisal."—F. R. F.



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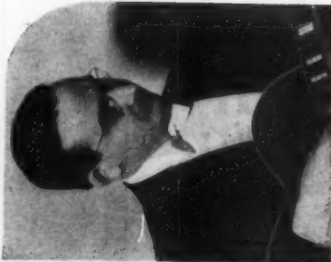
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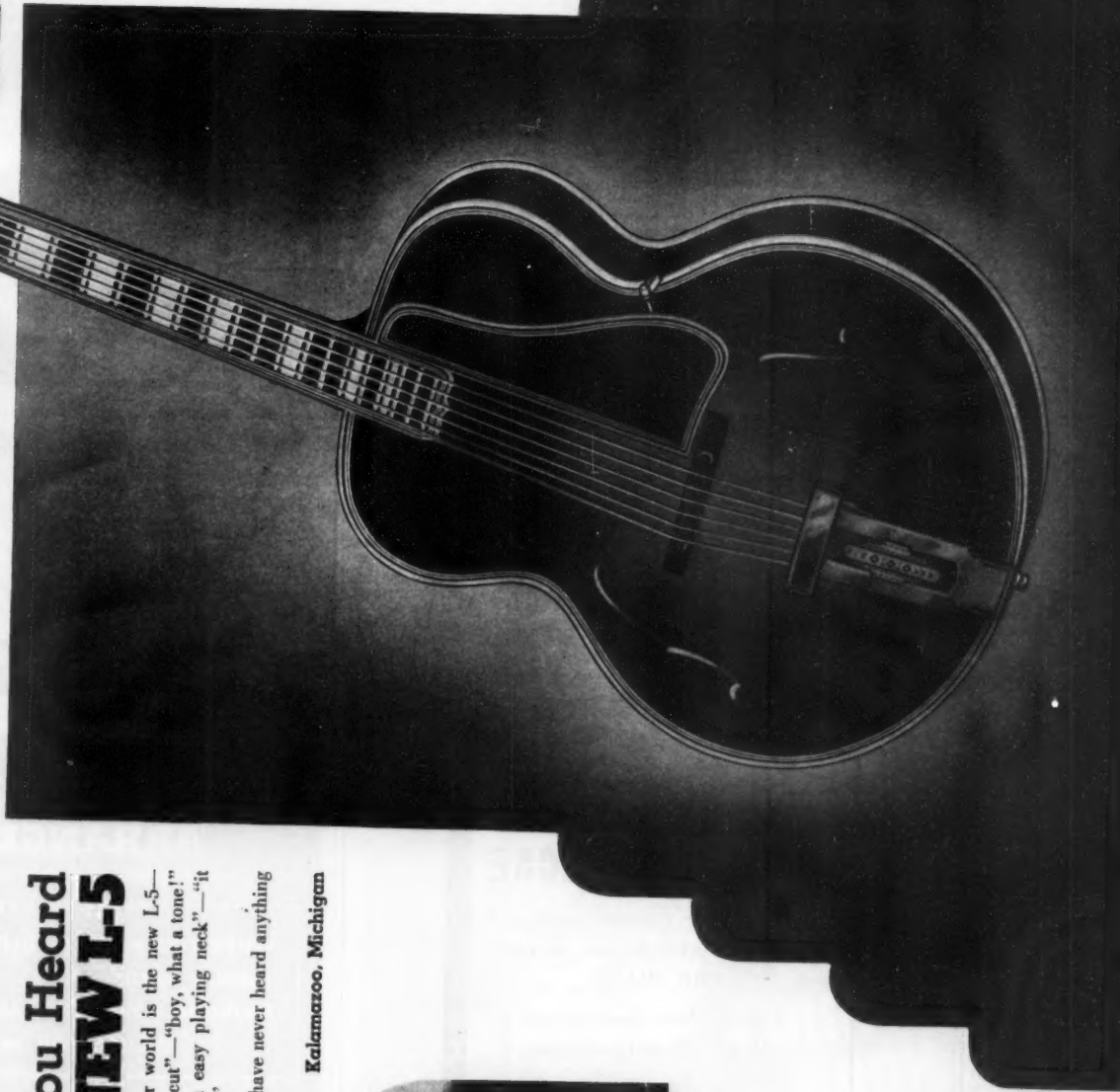
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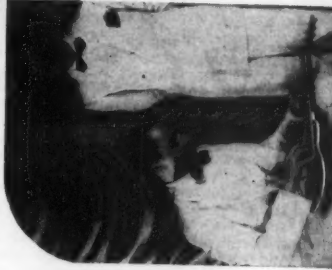
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# Dark-Lad Creath Introduced the "Stomach Vibrato"

## And Charlie Could Burn The Cats With 1 Note On Beat-Up Horn

By M. W. Stearns

## Chapter VII—Colored Bands

Probably the hardest job left for would-be historians of swing-music, is to trace the activities of the many good colored musicians during the nineteen-twenties. Nobody thought that it would interest later generations at the time, and few of these early heroes were trained to express themselves on paper. The result is a fog of ignorance obscuring the important early stages of swing. And the only way that this can be cleared up, is by occasionally contacting the old-timers and preserving their stories. So if you do catch some rare stuff about the oldsters of swing, write it down and send it in, in order that it won't be lost forever. A fine example of preserving the rare stuff is shown by the good work of Red Millard, DOWN BEAT'S reporter, in St. Louis. Having read my S.O.S. for information about Charlie Creath, the trumpeter and big chain operator, he contacted Charlie's brother, Nelson Creath, and sent in the following dope.

### Creath Could Burn The Cats With One Note

Charlie Creath started on reeds at the age of six. He played around on the sax in a big way, to the astonishment of both his brothers who were also very musical. When he was still a kid, his favorite brother, Claude, died. This sobered young Charlie up, and he quit playing the instrument that his brother knew so well. Later, he found he couldn't get along without his swing, and so he took up the trumpet. It was his natural instrument. At the age of sixteen he joined the circus of Pop Adams, and finally left to join P. G. Lowry. His any one ever lined up the musicians that at one time played in circus bands? Charlie got fed up with it, however, and landed a job in a Drake and Walker musical comedy, where he played for two seasons. All the time, his trumpet work was getting hotter and hotter, and people were beginning to notice the dark lad who could get off on that beat-up horn. Charlie couldn't help swinging even on the long-underwear numbers. He got a better job on the strength of his performance at the Booker Washington Theatre, where he stayed for two years.

### Organizes Own Band

It was only natural that Creath should be thinking of organizing his own band. He had genuine executive ability, and soon paired off with Jimmy Harris and a band of their own. Unfortunately, Creath and Harris couldn't get along, and this first effort lasted only six months. Charlie wasn't discouraged, though. He'd had a taste of leading a band and liked it. So he took his time and hand-picked what was to be called the "Jazz-o-Maniacs." This time, the band was a terrific success. And it should have been, for it included in its personnel such aces as Bob Shaffner on trumpet, Will Rollins and Jerome Pascal on saxes, Grant Cooper on trombone, Red Muse on drums, and later, Creath's own brother-in-law, Zutie Singleton, on drums.

### Used the "Stomach-Vibrato"

This was the band that became famous. According to his brother, Nelson, Charlie opened up at this point. He remembers the stomach-vibrato that Creath used, and the way he would burn the cats by just hitting one note. On one occasion, it is said that Charlie was playing on the river-boat "St. Paul," when Louis Armstrong happened to be with the band. And it was Creath that played all the get-off horn. That was before Louis got going. It was at this time that records were made under the title of "Charlie Creath and His Jazz-O-Maniacs." An unknown platter is "King Porter Stomp—Market St. Blues," on Okeh, and the famous number, "Every Man that Wears Bell-Bottomed Breeches Ain't No Monkey-Man." Bad Eyesight Forced Him to Give Up Music.

Like all other great bands, this success couldn't last forever. In the case of Creath, the break-up was due to eye-trouble. In 1928 his eyes went so bad that he had to give up his music entirely. For two years he suffered. The days when his band rocked the roof with stomps, and when he had three bands out every night under his name, seemed gone forever. But again, Charlie Creath came back. And as usual it was with a different instrument. He had been playing around with his sax and an old accordion, which was just beginning to be popular. At the end

of two years' retirement, he was back on the job playing sax and accordion. And he has been working ever since. Today, he is, by an unusual coincidence, playing on the Strickfus steamer, "St. Paul," out of Pittsburgh, which reminds him of that famous session in the old days with Louis. For Charlie Creath has seen the good old days. At different times he has given a lift to such good musicians as Henry "Red" Allen, "Pop" Foster, Eugene Cedric, and Morris White. Music is his game, and he'll probably still be playing when Gabriel blows his horn.

### Henderson Again

A note in "Variety" of a few weeks ago, stated that Fletcher Henderson is booked to play Roseland, N. Y., this winter at two thousand dollars a week. The news-angle of this item stressed the fact that two years ago, Fletcher was playing the same spot at scale only, and pointed to his sudden success. In point of fact, "Variety" was just ten years wrong. It was twelve years ago that Fletcher came to Roseland, in 1925. Smack is an old-timer.

A note on the Black Swan Record Company, on whose waxes Fletcher first made a hit, back in those old days. It was a colored concern conceived by those famous song-writers, Tom Delaney and Sidney Easton, and backed by the music firm of Harry Pace and W. C. Handy. The name, "Black Swan," was taken from the billing of Sarah Greenfield, a well-known colored artist, and the Marion Anderson of her era. A large market for these early discs was created through thousands of colored beauty shops. In those days, the colored people had more money and bought these platters by the dozen. A few years after the Black Swan Record Company was on its feet, a mysterious purchase of the company occurred by some competitor, and the masters were assigned to Paramount. That was the end of Black Swan.

### Jim Europe's Hell Fighters

As a side light on those days, which helped the sales of Black Swan discs, the success of Jim Eu-

## "BARRELHOUSE" IN SPAIN-WAR OR NO WAR

### Barrelhouse in Barcelona

From war-swept Spain comes an interesting letter by J. B. Oche, president of the Barcelona Hot Club, Claris, 7, of that city. "Unfortunately," he says, "the unusual conditions now prevailing in our country prevented us from increasing our activities, which we anxiously expect to resume as soon as everything settles down. In the meantime we are maintaining contact with our many friends as hitherto, and earnestly trying to widen these relations." So swing marches on, war or no war. All you need to have world peace, is to get everybody swinging. Here's for a Swing League of Nations.

rope's records on Pathe Actuelle should be mentioned. Jim Europe was the band-leader of a detachment of colored troops from Harlem in the World War. He is supposed to have been the first American soldier to set foot on the Rhine. His band, known as Jim Europe's Hell Fighters, would swing out during parade to cheer up the soldiers. And were the French people that heard the band amazed. In a way, Jim Europe dates back almost as early as the Dixieland Jazz Band, and should get credit for what he did.

After the war, Europe came back to the States and toured with his band. As vocalist, he had Noble Sissle. And then, one night in Boston, he was stabbed to death by his own drummer. This drummer is still alive and hoping to be released because of his good prison record. For obvious reasons, since he is still trying to live his deed down, I will not mention his name. So the leadership of the band descended upon Noble Sissle, who has been in the game ever since.

### Clarence Williams Beats It Out

Still in the game and president of his own music publishing business, Clarence Williams writes that he'll send in some dope soon on the early swing days. Williams was in the thick of it from the first, and likes to reminisce.

Akron, Ohio.—The reconditioned East Market Garden's ballroom has reopened and intend using the band of Jimmie Raschel. Dancery operates Monday, Thursday and Saturday evenings.

Youngstown, Ohio.—Johnny White and his Don-Al-Jon Boys are featured in the newly reopened Tally-Ho Room of the Hotel Ohio.

## Jives of the Jitterbugs

By Marshall W. Stearns

(Ed's Note: Questions may be mailed direct to M. W. Stearns, 20 Lake Place, New Haven, Conn., enclosing a stamped envelope if a personal reply is desired.)

### S.O.S. from Oxford

S. R. Dunlap writes from St. Edmund Hall, Oxford, England, for out-of-the-way blues lyrics. He's writing an anthology of blues lyrics, and can only find two Bessie Smith waxings over there. Since there are over seventy platters by Bessie, he's got plenty left to hear. All he wants is a copy of the words and the name of the record, so get busy, fans, and send 'em in, and you may get your name in the preface of the book.

### Should Leader's Play?

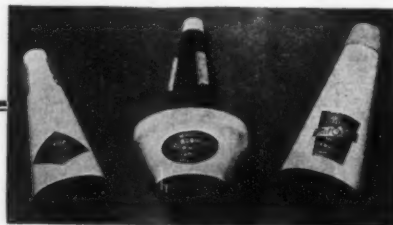
Bob Andrews writes in from New London, Wisc., asking what instrument Andy Kirk plays. Well, like Jimmy Lunceford, it's a sax, although neither of these men are noted for their solo work. Andrews is also interested in a band on Bluebird named, "Boots and His Buddies." It's a fine band, and sounds to me like re-issues of Bennie Moten's gang. Meanwhile Max Bailey, of Long Beach, Calif., has gotten lost among the Mortons. He wants to know if Jelly-Roll and Benny are related. Off hand, I'd say no. Benny Morton is playing trombone with Don Redman now, and mighty fine horn at that. Jelly-Roll is living quietly in New York City today, having deserted the piano.

### Personnelities

Duane Wilson of L. A. says that the Ajax waxing of "West Indian Blues—Do Doodle Oom," by the Seven Brown Babies, is none other than Piron's ork from New Orleans, and that the same platter was issued under his name on Victor (19255). He doesn't like the disc, either. James Gaylard of St. Petersburg wants a fresh copy of Ed Lang's "Feel' My Way—Pickin' My Way" (Brunswick 6254). I suggest writing the Commodore Music Shop, 42nd and Lexington St., N. Y. C. And Tony Allan of Winnipeg wants to check on that horn in Lil Armstrong's Decas. They say his name is Nelson, but nobody in N. Y. C. seems to be sure. Then Charles Miller wants the personnel of the Memphis Five's "Red Hot Mama—It Ain't Gonna Rain No More" (Col. 155). Sounds like Jimmy Lytel on clarinet; Phil Napoleon, trumpet; Miff Mole, slip-horn; Frank Signor-elli, piano, and Jack Roth, drums.

### Innocence Abroad

Back from Europe, having met the critic's critic, Hughes Panassie. Art Cutlip of Cincinnati, and incidentally owner of the best collection of piano platters in the world, registers mild disapproval. It seems that while Cutlip places those Venuti-Lang All-Star discs at the head of his list, along with the Goodman Columbias, Nichol's late Brunswicks, and Rollini's Decas, M. Panassie prefers strictly Chicago music, particularly the clarinet of Frank Teschmaker.



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SHOW?

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The Current  
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THEY TELL ME  
IT'S THE FIRST  
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SEASON

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ORCHESTRAS

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ECTLY FROM THE BOOKS  
OF THE BIG BANDS

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## College Is The Best Place To Start A Band

**"Name" Maestros Today Boast Several Degrees—And Many a Band Has Risen to Prominence From the Campus**

By Robert J. Barrett

A little over a decade ago there were practically no college men in the ranks of professional dance orchestras. Now every other "name" maestro boasts of one and sometimes several degrees. So numerous are the collegians who have made their distinctive mark in the orchestra firmament that it might be a sensible and practical policy for most of our colleges and universities to introduce specialized courses in instrument playing and orchestra conducting and award a new degree B. J. (Bachelor of Jazz) in place of the more conventional B. A. or B. S.

Most of these directors went to college to fit themselves for such careers as law, medicine, architecture, business, engineering, etc., and the fundamental reason why they forsook their chosen majors for music was because there is a quicker money turnover in the orchestra field. In a majority of instances, music was a very substantial aid in defraying part of all of their college expenses and so when it came time for them to decide definitely on their careers, they chose to stay in the music business for good because of the alluring promise of quick financial returns.

**Waring Started at Penn State in 1920**

Fred Waring was one of the first of the collegiate leaders and the nucleus of his famous Pennsylvanians was formed on the campus of Penn State in 1920. The collegians met with indifferent success at first, but Fred was persistent and soon he made a name for himself in the field of theatre and stage entertainment by his original ideas in presentations. His radio programs have been made distinctive by a new style of glee club singing, a new method of presenting musical novelties and comedy, and the building of each number into an individual production or act.

The income of the Pennsylvanians was \$10,000 for its radio program each week and it is close to \$20,000 when a theatre engagement is added. That Fred and his companions did not make a bad choice as to a career may be gleaned from the fact that in fifteen years of existence these college boys have earned upwards of three or four millions with their music. Their earnings during 1934 alone were close to the million mark and they have received as much as \$4,000 for playing at a society function. They received \$150,000 for appearing in a recent college film.

**Kemp Was a Sensation in Europe**  
In the case of Hal Kemp he attended the University of North Carolina and in his sophomore year organized an orchestra which he took to Europe after the completion of the school year. The southern boys were a sensation across the water and because of their success in London, Paris, Berlin and Ostend they created a demand for American college orchestras in the prominent hotels and clubs of London and the smart vacation spots on the Continent. One of Kemp's most original novelties was first introduced in London, where he had his men play "Happy Days Are Here Again" on

### Novice Composers May Join The A. F. of M.

Chicago, Ill.—The well-attended meeting September 12 in the Auditorium Building considered the possibility of joining with the American Federation of Musicians, with no decision reached. Speakers were Charles D. Nicholls of Lemont, a member of the A. F. of M. and delegate to the A. F. of M. Convention, and Mr. Fred Strasser, professional song-writer.

A committee was appointed under the leadership of Secretary Bares to arrange for an annual party of the A.C.A. to be held sometime in February. The October 10 meeting will be their annual meeting and installation of newly elected officers.

The A.C.A., a non-profit organization, has rounded out its second year, steadily gaining members, and is now well on the way to an organization for the new, as well as established, song-writers organized by and for the music and lyric writers. The help extended to its membership has proven of immeasurable value. Headquarters of the organization are at 2753 Mildred Avenue, Chicago, Ill.

whiskey bottles chosen for their correct tunes.

There is an amusing story connected with this musical stunt. It seems that the English distillers awakened to the advertising value of the scheme and besieged Kemp with offers to accept all the bottles he wanted (full, of course) for his novelty. Hal sent one of his sax players to numerous distilleries to test bottles for their tonal effect. The sax player, who believed in doing things thoroughly, tested them—outside and in—and after he was missed several days, a new tester, not quite so orchestrally important, was given the job. After his European trip, Kemp and his fellow collegians returned to this country and after completing their college courses, embarked upon a successful professional career. Kemp's band is famous for its rhythmic arrangements and for its musicianship it ranks with the leading orchestras.

**Ozzie Nelson Is a Product of Rutgers**

Ozzie Nelson is a product of Rutgers and while on the campus was one of the leaders in athletic, musical, and other extra-curricular activities. When Ozzie graduated in 1927 he decided to embark on a career in law and give up music entirely. However, his music brought him such lucrative returns that he continued with his orchestra and soon won great popularity on the radio. Ozzie was one of the first directors to realize the appeal of a girl vocalist and his duets with Harriet Hillard on his radio programs made his music distinctive.

**Geo. Olsen from Campus to Follies**  
George Olsen stepped from the campus of the University of Michigan and in 1926 came East to be featured in the Ziegfeld Follies. Olsen brought a brand of sweet and very smooth music and who will ever forget his memorable recording of the classic number "Who?" Olsen was one of the first to employ the male trio in the rendition of song choruses and the Olsen trio delighted many a college prom and ballroom audience.

Wayne King prepared himself for

**\$150,000 For One Movie**



Fred Waring

the profession of accounting at Valparaiso University, but soon found that his saxophone was a better wage earner. King was a pioneer in introducing a different type of music to radio and ballroom spots. His individual style has emphasized sweet dreamy music and his repertoire of numbers includes not only the most beautiful waltzes of the past and present, but modern arrangements of the world's great classics and love songs. That this musical style pays handsome dividends may be gleaned from the fact that King receives \$1,500 for each of its broadcasts for a cosmetic company.

**Heidt Started Band to Pay Hospital Bill**

Horace Heidt is another collegiate maestro who has made good in a big way. Heidt started a band on the campus of the University of California to help pay the expenses of eight operations on a fractured back, an injury sustained while playing left tackle on the California varsity eleven. His orchestra blazed a trail of success from California to Monte Carlo and back, and they were a sensation at the leading theatres of the country. In his theatre presentations he emphasized his men's doubling ability on the amazing total of 210 musical instruments and all types of novel arrangements were used such as the whole orchestra playing violins, trumpets, saxophones, etc. His show was fast paced and of the revue type, including such acts as song impersonations, baton twirling, gun drill, ensemble glee club singing, burlesque comedy skits, dance and instrumental specialties, and the tricks of an intelligent police dog. For his

## No Degree In Music . . . But They've Made Millions

University of California	Horace Heidt
Gonzaga College	Bob Crosby
Harvard	Johnnie Green
Illinois Wesleyan	Glen Gray
University of Kansas	Buddy Rogers
University of Kansas	Clyde Lucas
Massachusetts College of Pharmacy	Eddie Duchin
University of Michigan	George Olsen
University of North Carolina	Hal Kemp
University of North Carolina	Key Kyser
Northwestern	Herbie Kay
Penn State College	Fred Waring
University of Pennsylvania	Frank Black
University of Pennsylvania	Ted Weems
St. Andrews College of University of Toronto	Will Osborne
St. Johns College	Shep Fields
Valparaiso University	Wayne King
George Washington	Meyer Davis
Yale University	Rudy Vallee

present radio work Heidt uses a well varied musical program which of the string and reed instruments rather than the brass. Rudy's singing won him a host of feminine fans and his many contracts started a golden stream of dollars. Later on Rudy insured continued success by changing and modifying his commercial radio program so as to include and emphasize the talent of runs the range from the most popular numbers to the classical and which features the singing of a glee club and instrumental specialties by members of the orchestra.

**Rudy Vallee Has Made Close to \$2,000,000**

Almost every one knows the details of the spectacular rise of Rudy Vallee, who saxophoned his way through one year at the University of Maine and three years at Yale. Rudy helped to pay for his college education with money earned playing at fraternity dances, at country clubs and also by means of two summer tours with the Yale Collegians in vaudeville. Rudy's early recipe for professional success was a new style of soft singing which some labeled crooning coupled with slow rhythm numbers which emphasized the sweetness and tone color the leading stars of the musical comedy, dramatic, movie and vaudeville fields, and thus he has pro-

vided as ether show which furnishes every type of entertainment need. Of all the collegiate maestros Rudy has probably netted the largest individual income and his earnings are estimated at close to two million with his present radio contract having been recently extended until 1941.

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## FALL SCHEDULE SYMPHONY & CONCERT

The Philharmonic-Symphony Society of New York, whose Sunday concerts have been an exclusive feature of the Columbia Broadcasting System since the fall of 1930, will open its 1937-38 broadcasting season on the CBS network October 24 as an important feature of the fall and winter music schedule.

The Philharmonic-Symphony concerts this year are to be given for 28 weeks, an extension of four weeks over last year. John Barbirolli, the young Englishman who so distinguished himself as guest conductor last season that the society engaged him as permanent director for three years, will occupy the podium at Carnegie Hall in New York for all but one month of the term. In that month Georges Enesco, the eminent Roumanian conductor and composer and violinist, will direct for two weeks and a second guest to be announced will conduct for the following fortnight.

### Notable List of Soloists

A notable list of soloists includes the sopranos Kirsten Flagstad and Beal Hober; the baritone Richard Bonelli; the pianists Walter Gieseking, Josef Hofmann, Vladimir Horowitz, Mischa Levitzki, Eugene List, Guiomar Novas, Artur Schnabel, and Ernest Schelling; the British duo-pianists, Ethel Bartlett and Rae Robertson; the American composer Abram Chasins as soloist in his own Piano Concerto; the violinists Mischa Elman, Georges Enesco, Jascha Heifetz, Yehudi Menuhin, John Corigliano, Michel Piastro, Joseph Szigeti, and Efrim Zimbalist; the cellists Gregor Piatigorsky and Joseph Schuster.

Deems Taylor, Columbia's consultant on music, will resume his post as commentator on the air. Barbirolli is scheduled to sail from England on the Britannic, October 2.

As a parallel feature which Columbia has always broadcast, the six Young People's Concerts directed by Ernest Schelling will be presented Saturday mornings.

### Play American Composers' Works

Until the Sunday Philharmonic-Symphony broadcasts begin Columbia will continue to feature the "Everybody's Music" series directed by Howard Barlow, the most important part of which has been the new works written by six noted American composers for the Columbia Composers' Commission. New music by William Grant Still, Walter Piston, Roy Harris, Aaron Copland and Howard Hanson has been performed during the summer. The sixth work, a radio opera by Louis Gruenberg adapted from the famous story, "Green Mansions," will be presented in a final two-hour broadcast on October 17 in which all but one of the commissioned compositions hitherto given will be repeated in review.

### Kostelanetz and Iturbi On Air

Two evening attractions of exceptional interest are the Sunday Evening Hour, which has already begun, and Andre Kostelanetz' Wednesday series. Direction of the 75-piece symphony orchestra of the Sunday Evening Hour is divided among Jose Iturbi, Eugene Ormandy, Alexander Smallens, Fritz Reiner and one other to be announced. Some of the most distinguished artists of the concert and opera stages are featured, as they will be also on the Kostelanetz programs, starting September 29. The latter series is to feature an augmented concert orchestra directed by the noted CBS conductor and the authoritative commentaries of Deems Taylor.

### Interesting Chamber Music Series

Three interesting chamber music series which have engaged attention during the summer will enter October before being concluded. These are the Kreiner String Quartet which is completing the highly ambitious undertaking of playing all the four-part string works of Mozart; the Compinsky Trio, which has been giving an interesting sequence of old and new chamber music, and the combination of Nicolai Berezowsky and Emanuel Bay who have been performing a varied series of violin and piano sonata recitals.

Columbia's long-running programs devoted to the art and history of the song entitled "Story of the Song" are also to be heard during October with artists generally known and those who have become prominent through their association with this and other serious CBS broadcasts.

## "Hoboed His Way With Fiddle" . . . .



Eric Sagerquist

Eric Sagerquist, conductor-violinist, who has led the orchestra for Campana's First Nighter during the greater part of its history of more than six years on the air, was born in Karistad, Sweden, on December 6, 1898.

The Sagerquists came to America at the turn of the century, settling in Trenton, N. J. It was here that Eric began his violin lessons. He made rapid progress and showed such unusual precocity with the violin that he was invited to play at numerous local concerts and socials.

When, in 1910, the Sagerquists moved to Beaumont, Tex., and the elder Sagerquist sought to persuade Eric to follow his profession of electrical engineering, the boy ran away to Houston. Here he obtained a job playing the violin in a five-cent movie house for \$12 a week. Getting a chance to buy a violin better than the one he had, for \$12, Eric bought it on time, and has had it since.

### Takes to Road

After some months in Houston, Sagerquist answered the call of the road, packed up his new fiddle and hoboed his way about the country, playing wherever and whenever he could, until he landed in Chicago in 1915. Still in short pants because he hadn't enough money to buy long ones, Sagerquist couldn't get a job with his fiddle because he had no union card. So he took a job as office boy for a woolen company.

Music was in his soul, however, and the little matter of a union membership couldn't daunt him. He merely spent as many of his off-hours as possible hanging around union headquarters until they agreed to give him a membership on the installment plan. With the coveted card in his possession he was soon playing "single" engagements. Realizing his limitations, Sagerquist began to study again under the tutelage of Alexander Sebald. One night Sagerquist's employer saw

him playing in an orchestra at a fancy ball and told him the next day that "music and wool won't mix." The young Swedish violinist, who had already tasted the wine of Chicago night life as a musician at many fancy balls and night clubs, decided to stick to his fiddle. Work with the Benson Victor recording bands and other groups followed until he joined Ralph Foote at the Pompeian Room at the Congress Hotel in 1921.

Early in 1922, Sagerquist married Leonore Kroppf, to whom he is still happily wedded. Later in the same year, he joined Frank Westphal at the Rainbow Gardens and went with him to the College Inn in 1924.

Rejoining Foote, who was then playing at French Lick, Ind., Sagerquist began a series of appearances as violinist with such orchestra leaders as Ferdinand Steindel, Roy Bargy, now pianist with Paul Whiteman; Gregory Stone, Don Bestor and the Victor Recording Orchestra under Roy Shield, present musical director of the NBC Central Division.

### Radio Calls

Radio entered Sagerquist's life when James Petrillo, president of the Chicago Federation of Musicians, called him for the job of musical director at Station WIBO. Sagerquist accepted and remained from July 7, 1930 to November, 1931, when he came to NBC with the First Nighter.

Since 1930, Sagerquist has done nothing but radio work. His only hobby, for which he says he has spent at least half his entire earnings, is fishing.

He is five feet, ten and a half inches tall, weighs 150 pounds, has light hair, blue eyes and a ready smile. As a director-violinist, he prefers to use his hands to conduct when not playing the violin and members of his orchestra have long since learned to rely upon his facial expressions for direction when he is fiddling.

## Toscanini And Heifetz Featured In New Classical Waxings

What with Arturo Toscanini returning to conduct the newly organized NBC orchestra in a history-making series starting Christmas eve, there has been more interest than ever in this peerless conductor. Not consenting to have his music recorded until last year, Toscanini's few recordings that have been made available are all noteworthy. This month marks the release of another of the maestro's rare waxings: a two-record album of Brahms' "Variations on a Theme by Haydn." The orchestra is that of the New York Philharmonic which music lovers throughout the land heard under Toscanini's baton by means of the radio for five years as presented by CBS. The eight variations of this composition provide an ideal vehicle for the orchestra and the world-famous conductor. Very few recordings come close to matching this pair of twelve-inch discs in technical and mechanical brilliance. (Victor M-355.)

The latter part of August found violinist Jascha Heifetz playing for an audience that exceeded 150,000 cheering Chicagoans. The work that he chose to play that night in Grant Park was the Tchaikowsky Concerto. Heifetz has recorded this concerto abroad for the Victor company, and the results are truly superlative. For years one of the greatest of the great, Heifetz gives a never-to-be-forgotten performance of this composition. Tchaikowsky's "Concerto in D Major" has long been a favorite with violinists, and Heifetz does full justice to it in this album. The London Philharmonic is the orchestra, conducted by John

Barbirolli, whose work is familiar in this country. Four records comprise the album which also includes a folder with program notes. (Victor M-356.)

A re-listing, this time in album form, of the Boston "Pops" Orchestra's performance of George Gershwin's "Rhapsody in Blue" is found among September's releases. This is in line with Victor's newly inaugurated policy of issuing two-pocket albums. The piano part is played by Jesus Maria Sanroma and is a fitting memorial to the late composer. The orchestra is under the direction of Arthur Fiedler, and though perhaps the orchestration is not all that anyone might desire, it is certainly adequate. (Though in a case like, mere adequacy may not suffice.) The fourth and concluding surface is devoted to the same orchestra's version of Gershwin's "Strike Up the Band." (Victor M-358.)

The frequent appearance of Dr. Serge Koussevitzky's name in the lists of current record releases is a source of good news to thousands of music lovers. This month finds a Moussorgsky composition played by the Boston Symphony Orchestra under the direction of Dr. Koussevitzky—a great orchestra and a great leader. Even if only viewed from the standpoint of mechanical reproduction, this single record is well worth hearing. However, the weirdly colored music of Moussorgsky's introduction to "Khowantchina" will appeal to many. It affords an excellent example of the remarkable powers of the Boston Symphony. (Victor 14415.)

## Songwriter's Trouble

New York City—The American Society of Composers, Authors and Publishers, being barred from activity in the state of Nebraska, has filed briefs in connection with the hearing to determine the constitutionality of the Nebraska statute regarding said case. Decisions on test cases of like nature in Montana and Washington are to be brought forth.

## FRANKO GOLDMAN'S SON TO ASSIST

Brooklyn, N. Y.—Setting a precedent, Dr. Edwin Franko Goldman has announced that he has taken on his son, Richard Franko Goldman, as associate conductor with his band this fall. The series of Goldman band concerts will be presented at Kismet Temple, here in Brooklyn.

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# Hell Breaks Loose—or Death of the Drums, by Krupa

## Cannibalistic Jam By Goodman In Vivid Contrast To Dorsey's Polish

By Tom Collins

Benny Goodman's work-out of "Sing Sing Sing" in the grand if somewhat sensational manner will make record history. Done in two parts, on the first 12" Swing recording, the score is teeming with imaginative variations. Strangely enough, "Sing Sing Sing" is promptly forgotten after a chorus or two at the beginning as the ensembles in part one become more and more complex, weird, harmonically beautiful and dramatically scored, and the whole arrangement becomes a series of ensemble riffs and hot solos divided only by nine tom-tom interludes by Gene Krupa.

But the music is stimulating and exciting! The voicing on the ensembles is eerie it is so close in spots it will chill a musician to his core. The solos on part two with only a tom tom background will knock you clear out. Opening with tom-toms, (they have more of a singing quality on this side) Vida Musso plays a tenor chorus against a minor harmonic background so warm and vibrant in its tone and feeling and so vigorously phrased as to spellbind you with its masculinity.

Then Benny plays a clarinet phrase that is amplified and echoed by the brass which is caught up and lost in a "cannibalistic" jam session in which melody, harmony, and the whole band is burned to a crisp and ends in a . . . tom-tom.

### Harry James Plays Torrid Trumpet

Picking up a weird, wild rhythmic strain, Harry James pilots his trumpet thru some of the strangest improvising against a tom-tom background that has ever "attacked" your ears. It is barbaric in its figures and its attack, and is seen joined by a deep-voiced ensemble scored in the Ellington jungle manner that is terrific in its effectiveness.

Then James returns to the tom-tom background, and is off again to a climax that in its speed and "savagery" of attack and phrasing is not unlike an angry bumble bee buzzing to attack; or like an arrow, stings you musically into a weird chord of pain that "swells" and then dies again only to be lost in another one of Krupa's tom tom interludes!

And here timidly almost, Benny's clarinet enters. Beautiful, plaintive, Benny improvises and interweaves fragmentary melodic phrases of other tunes over the rhythmic tattoo of Krupa's tom-tomming. This is musical genius. And the greatest clarinet improviser in the world in one of his most inspired moments.

Get "Sing Sing Sing" by all means, and wear out part two listening to some of the best improvising that was ever waxed.

### STOP, LOOK AND LISTEN

By T. Dorsey and Cohorts

Swing has put on long pants in this tune. Smooth, polished, orchestrally sophisticated it is a series of harmonious patterns skillfully and interestingly woven upon which the soloist tiptoe their exquisite improvisations.

The introduction is a warm boudoir atmosphere created by bass clarinets, which Mr. Dorsey enters with a versatile trombone and an eloquent passage, speaking of his virtuosity and skill. The Muse, introduced and couched by the clarinets is charmed, but is suddenly interrupted by Pee Wee Irwin's arresting trumpet entering the window with a wonderful message in his own horn.

### Soloists Woo the Muse

The Muse, recoiled comfortably in the harmonic beauty of the background, continues to listen as each soloist comes forth to woo her, each with own ideas and technique.

Johnny Mince's clarinet plaintively beseeching, modestly states his own case with a background of brass choir riffs.

Then Mr. Bud Freeman stops 'em all with a "stop" chorus and a tom-tom background with tenor playing so quaintly humorous, and so exquisitely sensuous, and so full of delightful contrast as to be carried away by his own eloquence.

His success is eventually protested by whining muted brass sighs. And then Mr. Dorsey restates his case in a restrained, subdued and muted trombone chorus joined by the protests of the brass.

It's a wonderful record full of superb performances. Listen by all means to the various rhythm backgrounds for each soloist as they are backed solidly by the excellent drumming of Dave Tough.

### BEALE ST. BLUES

The Handy Blues played in the Dorsey manner with good solos and a good arrangement. Actually this material ought to inspire a more original treatment, but here the ar-

range is too conventional, to be considered outstanding.

### I CAN'T GET STARTED

By Bunny Berigan

Bunny starts out playing exqui-

### Plays Terrific Solo



Harry "Hard-Luck" James

site horn, ad libbing and toying

with the melody in the Armstrong tradition, with a sustained organ background. And its beautiful phrasing is marred only by an occasional muffed note.

Finally he "sobers" up and plays the melody straight but with feeling until he puts aside his trumpet to sing the second chorus. Bunny's quivering vocal (which judged by academic standards would be sad) is rich in humor and feeling, and has a delightful blues vibrato quality, which sends in a most mellow manner. Unless it goes over your head.

It's the kind of singing one will swear at, and others will swear by. Like the first taste of good beer. Bitter, but it grows on you, and the wonderful "glow" that ensues is the finest.

In the last chorus, the warm qualities of Bunny's horn, when playing in the lower register are

marvelous. He has all the drive, the tone, the ideas, and the phrasing of the Best, and only occasional unsureness, or "stumbling" keeps the chorus from being perfect.

### PRISONER'S SONG

By Bunny Berigan

A moaning muted trumpet introduces a very ordinary arrangement with allright solos. Spotty with good ideas and mediocrity.

### BLUE NOTES TURNING GREY OVER YOU

By Fats Waller

. . . MORE WALLER . . . which features a nice guitar chorus with a gentle tenor playing melody. The man behind the set of drums must have bought some new traps however, because he is sure trying them out on you. This record too, is generally sloppy and not first class Waller at all.



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## "HOT AIR"

By Harold Jovien

Fall is here—a positive indication of steadier radio scheduling and more complete and lengthy bookings of bands into niteries.

A little item that seems to confuse some of the "Hot Air" readers is the "A.M." listing. Whenever an "A.M." listing is given for the time between 12 and 5 A.M.—for instance, Hines, Earl—NBC Red, Sun., 12:30 A.M.—it is really Monday, Eastern Standard time, thus actually, the following day in all these listings.

The next issue of "Hot Air" will present additional listing, that of shortwave, of the network and larger stations' airings.

Up to the time of going to press, these listings were guaranteed of complete accuracy, but due to the eleven and a half hour changes in radio scheduling, some may vary.

A suggestion from your scribe is that you clip these columns out monthly and place them near your radio set for immediate reference.

If you are unable to locate a local station from the network listing below, drop me a line and I will endeavor to send you stations carrying the broadcast in question nearest your town. Fellow "cats" are urged to send in their own lists of broadcasts.

CBS indicates the Columbia Broadcasting System; MBS, Mutual Broadcasting System; NBC Red, National Broadcasting Co.; WEAF, New York City plus additional stations to the west coast; NBC Blue, National Broadcasting Co.; WJZ, New York City plus additional stations to the west coast; NBC Red (or Blue) Split, indicates that a group of stations, usually between Chicago and New York City, are occupied with a commercial series and the remaining stations of the network are carrying the broadcast listed.

All time shown is Eastern Standard Time. Subtract 1 hour for CST; 2 hours for MST; 3 hours for PST.  
Amateur Nite in Harlem—WMCA (570 kilo.) Wed., 11 p.m. (A jivin' amateur session from the stage of the Apollo Theatre, NYC)  
Bailey, Mildred—CBS—Appearing on all Norvo's Aircasts. (The Famed "Rockin' chair lady" has shaded into the solidest swinger of swing opuses these ears have yet to hear. As her former boss, Whitman, ruled as King of Jazz, Mildred Bailey reigns as Queen of Jam. She hits it high or low and makes the cats cold with animated enthusiasm)  
Barr, Cappy—NBC Red—Wed., 7:30 p.m. (Swing Harmonies)  
Berrigan, Bunny—MBC—Sun., 6:30 p.m. (Admiration, Inc.) Interrupted too often by the antics of comedians, Tim and Irene, Bunny goes to town with several jammin' spots that certainly make the waltz wanderers flee)

## "Miss Ohio"



Pittsburgh, Pa.—When Miss Elaine Grey won the title of "Miss Ohio" she also discovered she had a voice and has joined Bob Clayman's band who opened at the Willows.

Bolden, Johnny, Roseland Cafe; Tinsley, Ted, Parth Cafe; Scott, Tommy, Lenox Club; Slappy Swingers, Harlem Cafe; Gorham, Jimmy, Strand Ballroom; Ducas of Rhythm with Louis Randolph, Moonlite Cabaret; WDAS (1370 kilo.) Phila., Pa. Nite life pickups. (Here's a hodgepodge of Philly's saple swingers dishing out rug cutting rhythms)  
Brown, Cleo—NBC Blue split network west of Chicago—Mon. through Fri., 11:30 a.m.; NBC Red split net—Fri., 5:15 p.m. (Boozy Woogy pianist plus a bit of song interpretation)  
Bughouse Rhythm—NBC Red except WEAF—Fri., 7:45 p.m. (Jack Meakin, musical director and "G. Archibald Presby, commentator)  
Busse, Henry—NBC Red—Sun., 11:45 a.m. Marrow—NBC Blue—Sun., Thurs., and Fri., 12 midnite. (Chas Pareo, Chi.) A band with plenty of swing stuff being muffed by commercialism.  
Calloway, Cab—CBS—Sun., Mon. and Sat., 11:30 p.m.; Thurs., 11 p.m. (New Cotton Club, NYC)  
Dalley, Frank—CBS—Mon. and Sat., 11 p.m. (Meadow Brook Country Club, Cedar Grove, N. J.)  
Davidson, Trump—NBC Red—Fri., 12 midnite (Club Esquire, Toronto, Can.) Canada's lone contribution to the American network's list of bands who can put it in the groove.  
Dawn, Dolly and her Dawn Patrol—CBS—Warble with George Hall's ork (listed elsewhere) A supply of low-down music to replenish boredom during the morn (Sat.) and cocktail hour (tak tak) Mon., Tues. and Fri.  
Henderson, Horace—CBS—Sun., 1:30 a.m.; Mon., Wed. and Fri., 1:15 a.m.; Sat., 1 a.m. WBBM—(770 kilo.) Tues. and Thurs., 2:07 a.m. (Swingland Cafe, Chi.)  
Hines, Earl—NBC Red—Sun. and Mon., 12:30 a.m.; WENR (870 kilo.)—Tues. Thurs. and Fri., 12:30 a.m. (New Grand Terrace, Chi.)

His Hi-De-HINE-ness resumes wielding the baton, plus pianistic perfections, at his old stamping grounds.  
Hinneth, Arthur—NBC Red except WEAF—Wed., 2:45 p.m. (Organ melodies in the groove)  
Howard, Bob—WHN (1610 kilo.) Nite life at 12 midnite (Ambassador of Rhythm)  
Ink Spots—NBC Red—Wed., 11:15 p.m. (Swing quartet)  
Jacobson, Stan—WTMJ—(420 kilo.) Nite life pickup (Wisc. Roof Ballroom, Milwaukee Wis.) Jam Session—WCFL (770 kilo.) Mon. through Fri., 9 p.m. (A warm-up for the studio act with a guest thrown in occasionally)  
Johnson, Countess—KXBY (1530 kilo.) Nite life, 1 a.m. (Antlers Club, Kansas City)  
Kemp, Hal—CBS—Fri., 8:30 p.m. (Also west coast rebroadcast, 11:30 p.m.) (Chesterfield Cigarettes)  
Kimball, Ellis—NBC Red, West Coast Net only—Wed., 1:30 a.m.; NBC Blue, West Coast only—Sat., 1 a.m. (Topsy's Roost, San Francisco)  
King's Jesters—NBC Blue—Mon., Tues., Wed., and Fri., 11:15 p.m. (La Salle Hotel, Chi.)  
Lopez, Vincent—MBS—Wed. and Fri., 12:30 a.m.; WGN (720 kilo.) Sun., 12 midnite, Sat., 10 p.m. (Drake Hotel, Chi.) Lopez has been conspicuously absent from the list of those who have adapted swing. With his entrance into Chi's ritzy Drake Hotel, he has rebuilt the band along swing specifications using the tagline, "suave swing."  
Lunceford, Jimmy—Don Lee West coast network—Sat., 2 a.m. (Sebastians Cafe International, Culver City, Calif.) The Harlem Hurricane invades the west coast region. No doubt the boys will turn "glamour town's suburb" inside out.

McShaw, Jay—KXBY (1530 kilo.) Kansas City—Wed., 2:45 p.m. (Listen to this young negro pounder of the ivories' from the land of Count Basie and Andy Kirk)  
Dorsey, Jimmy—WLW (720 kilo.)—WSAI (1330 kilo.)—widely scattered schedule (Netherland Plaza, Cinn., Ohio) J. Dorsey handles the swing stylizations at this Cincy spot which approximately Oct. 20 whereupon he shifts activities to Chi. to reopen the Congress Casino, with a widely scattered NBC and WENR-WMAQ air (swing)  
Dorsey, Tommy—NBC Blue—Fri., 10 p.m. (Raleigh-Kool Cigarettes); Mon.—Wed., 12 midnite; CBS—Scattered schedule (Hotel Commodore, NYC)  
Crosby, Bob—CBS—Wed., Thurs. and Sat., 12:30 a.m. (Palomar Ballroom, Los Angeles, Calif.) HURRAH!!! That grand Dixieland Band of B. Crosby's will again have a regular network airing effective Oct. 21 when they open at the Palomar.

Eton Boys—CBS—Mon., 5:15 p.m. (swing quartet)  
Freeman, Jay—CBS—Tues., 11 p.m.; Mon. and Fri., 7:30 p.m. (Paradise Cafe, NYC)  
Goodman, Benny—CBS—Tues., 10 p.m. (Camel Cigarettes) Benny sends the cats on high at 10 p.m. in place of the former 9:30 p.m. summer period. Jack Oakie, plus, occupy the earlier spot with Goodman following. Last year Goodman was inserted into the program with several short interludes but the tremendous popularity of his summer series has earned his jamsters a starring role.

Goodtime Society—NBC Blue—Mon., 10 p.m. (There's always a top-notch guest, colored combo beating it out on this show. At time of writing, Eddie Mallory who was baton-waver of the Knights of Harlem at Al Quod-bucks old Granada Cafe, is dishing out deceptions.)

Gray, Glen—CBS—Sun. and Fri., 11 p.m. (Hotel New Yorker, NYC)

Hall, George—CBS—Mon. Tues. and Thurs., 6:45 p.m.; Sat., 12:30 p.m. (Hotel Taff, NYC)

Harris, Phil—NBC Red—Sun., 7 p.m. (West coast rebroadcast, 11:30 p.m.) (Hello)

Hawk's Red Hot and Lowdown, Bob—WAAF, Chi. (920 kilo.)—Daily except Sun., 3 p.m. (Recordings)

Hawkins, Erskine—MBS network—WOR (710 kilo.)—Mon. and Fri., 1:30 a.m. (Harlem Up-roar House, NYC) Hawkins is a wizard at the trumpet, within inches of Eldredge's and Armstrong's ability.

Meakin, Jack—NBC Red west coast only—Wed., 8:30 p.m. (Swing music intermingled with news of "opening dates" of bands throughout the land)

Millender, Lucky, Blue Rhythm Band—WMCA (570 kilo.) Fri. and Sat., 11:30 p.m. (Savoy Ballroom, NYC)

Norvo, Red—CBS—Wed., Thurs. and Sat., 12:30 a.m. (Palomar Ballroom, Los Angeles, Calif.)

OH, Tommy—WIND (540 kilo.)—Daily except Sunday, 1:15 p.m., 3:15 p.m. and 10 p.m. (Swing capering console)

Panico, Louis—NBC Red split network west of Chi.—Mon. through Fri., 7 p.m.; WENR (870 kilo.) a.m. nite; NBC Blue—Mon., 11:30 p.m. (Oriental Gardens, Chi.)

Rapp, Barney—NBC Red—Sun., 12 midnite; WLW (700 kilo.)—WSAI (1330 kilo.) widely scattered schedule (Beverly Hills Country Club, Newport, Ky.)

Rays, Martha—CBS—Tues., 8:30 p.m. (Rinso-Lifebuoy) (Also 11:30 p.m., west coast rebroadcast) Wide open and high falutin', scafin', swing singing.

Saturday Nite Swing Club—CBS—Sat., 7:30 p.m. (You can't miss this air[ing]! Anybody and everybody of note in the swing world, when in NYC, make it a point to call on the Swing Club. It boasts of introducing the current rage, Raymond Scott's Quintet among others. Paul Douglas does the swing commenting and Left Stevens leads the studio cats.

Stabile, Dick—MBS—Mon. and Fri., 1 a.m., Sat., 1:30 p.m. (William Penn Hotel, Phila.)

Swing Round Town—WBBM (770 kilo.)—Sat., 2 a.m. (Horace Henderson's, Charles Engles and Frankie Masters crews let loose for this special "round the Chi. town swing")

Swinging The Blues—CBS—Mon., 12 noon (Studio presentation)

Swing Serenade—NBC Blue—Thurs., 3:45 p.m. Top Matters—NBC Red—Mon., 7:45 p.m.; Sat., 7 p.m. (Jan Savitt's Ork. (Plus Bob Bos, splendid soloist) Using the tag "creators of music with a shuffle", it seems a "take-off" of the definite "Bosse Rhythm."

Vagabonds—MBS Blue—Mon. to Fri., 11 p.m. (Connoisseurs of hot harmony)

Vocal Varieties—NBC Red—Tues. and Thurs., 7:15 p.m. (Swing Harmonies)

Wallace, Ted—NBC Blue—Sun., 4:30 p.m.

Williams, Sammy—NBC Blue (WJZ, 740 kilo.)

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# A Band's Success Can Be Scientifically Built!!

The Strange Story of the Hudson-De Lange Orchestra Which Increased Its Earnings from \$750 to \$1500 Per Week in Three Years!

On September 22nd, the Hudson-De Lange Orchestra, headed by the song writing duo, Will Hudson and Eddie De Lange, made its first appearance at the N. Y. Paramount theatre. During this engagement, the orchestra pilots signed contracts for subsequent engagements totaling over \$100,000 for motion picture, phonograph record, night club, theatre and ballroom work during the Fall season.

The story of the Hudson-De Lange Orchestra has become one of the most repeated in the annals of show business because of the unusual facts and circumstances under which the band was organized and developed. For one, Hudson and De Lange had collaborated on a hit song, "Moon Glow", before they had ever met! They assembled their orchestra with raw material recruited from high schools in the New York vicinity and continually turned down tempting offers for important engagements during the past two years, preferring to remain inconspicuously in the hinterlands. Finally, the rise to stardom experienced by the aggregation has proven that show business is not always a chance affair and an attraction can be developed with almost scientific precision.

**School Boy Musicians Preferred**  
From the very beginning, their career was carefully planned. In the first place, Will Hudson selected a youthful ensemble of school boys rather than hiring a group of veteran musicians, explaining that it was enthusiasm and willingness to work he wanted instead of experience. The better known musicians always regarded their work as just another job and their individual ideas on interpretation were invariably conflicting to a set style, hence the more aspiring, ambitious youngsters were assembled. The youthfulness of band is significant of the energetic manner created by the band—a style which has enabled it to conquer the toughest territories in the country.

**Leaders Get Equal Billing**  
Both leaders get equal billing, but Will Hudson is rarely seen with the band—another unusual circumstance explained by Hudson, himself: "We have a logical arrangement, similar to many business enterprises. Many large firms have two partners: one who is continually on the outside looking after exterior matters and the other who remains in the home office looking after the production and other local matters. While Eddie takes the band on the road, seeing after the presentations, always eyeing changes taking place in public fancy and in dancing styles, I remain at home preparing the arrangements and routines. Staying in New York enables me to produce about four times as much material than if I were actually with the orchestra."

Before actually forming the new band, De Lange volunteered to test his qualifications as a baton waver, inasmuch as Hudson had already proven his talents with an impressive series of "hot" arrangements which had become best sellers in the trade. Working the entire summer of 1933 at the Commodore Cafe, with a small band, De Lange acquired a large following, which the next summer won for the newly formed Hudson-De Lange Orchestra a "first" contract at the Ronsdale Rest, New York's largest open air dance spot. Broadcasting several times weekly from here, offers began filtering in from nearby colleges and gradually from distant ballrooms, but none were accepted because the bandsmen had devised a schedule of operation they agreed to follow closely.

**Success Built on Records**  
They first took on phonograph recordings and as the premiere platters began climbing as best sellers throughout the country, they realized that the vast and lucrative field of ballrooms was wide open for them. While working on one-nighters, offers came from night clubs and road houses, but these were subsequently turned down, until the band could be groomed for this type of presentation. This summer, the orchestra proved the only big draw in the exclusive Westchester territory playing to capacity crowds at the Playland Casino and establishing a new attendance record for that popular suburban spot. While here, the boys began planning a stage routine, because a long standing offer to appear at the New York Paramount theatre, was finally accepted. Now with their first taste of the stage well digested, Will Hudson and Eddie De Lange are preparing their first motion picture short for Paramount, which will be based on the "Big Apple" theme. After that the way has been paved for the orchestra to continue on a theatre tour which will terminate in late November, when the band is scheduled to open at an important hotel spot.

## They Didn't Grab At Every Offer



Will Hudson Eddie DeLange

"Every business undergoes changes during its first year," said Eddie De Lange, "and the orchestra business was no different. We made changes and most important—made certain, we were prepared for every new type of engagement we undertook. It is easy to grab every offer given, but by taking each goal separately and working toward it with perfection, we felt that we would ultimately acquire the greatest benefits on such a policy."

In three years, the Hudson-De Lange orchestra has appeared in more than 200 ballrooms, made over 50 recordings, played at more than 75 colleges with as many as five "repeat" dates at Harvard, Yale, Princeton and others. In Tin Pan Alley, Will Hudson and Eddie De Lange have won equal honors since becoming members of the American Society of Authors, Composer and Publishers, winning more than \$4000 in prize money given by ASCAP for outstanding song successes.

## GEORGIA GOES FOR SWING

Macon, Ga.—Playing at the Hotel Dempsey since Aug. 1st, Cecil Kristal and his orchestra have had their contract extended until October 31st, due to the fact they have been doing capacity business.

Swing music is in vogue in Macon. Kristal and his boys receive an extra amount of applause while playing swing tunes on their luncheon and dinner sessions.

## The Hudson-DeLange Band Line-Up

### THE "BAND" LINE-UP

**TED "Lover" DUANE** (tenor sax): 23 years old... an original member... from Bridgeport... a ladies man... ordinarily quiet and prefers Western movies in his cinematic choice... likes chile con carne... saves stamps.

**GEORGE "Giggi" BOHN** (1st alto sax): 21 years old... an original member of the band... ambitious and wants to learn all reed instruments... hobby is hypnosis... practices 3 hours daily... carving figures from soap a special hobby.

**GUS "Weird Willie" BOVANA** (alto sax—"hot" clarinet): 20 years old... likes to get off chords for unusual effects in his solos... always keeps one eye open for a jam session... collects rare records and lives in separate worlds... likes to cook spaghetti and have chianti with each meal.

**PETE "Black Peter" BRENDEN** (alto, baritone, bass clarinet): 21 years old... serious minded... likes to solve photo-mystery stories... owns a 16 ft. Criss-Craft boat in Freeport, L. I... fishing a major hobby... quiet and heads the literature department in the band.

**CHARLES "Mussolini" MITCHELL** (1st trumpet): 30 years old... emotional... uses profane Italian when irked... married with two children... likes to take apart motors but usually has to call in a man to repair them... formerly with Carl Hoff.

**HOWARD "Jazz" SCHAUMBERGER** (2nd trumpet): 26 years old... married and owns a gasoline station in Pennsylvania... hopes to run it up to a chain of several... expert photographer with two salon awards... arranges... formerly with Joe Venuti.

**JIMMY "Bugle Lips" BLAKE** ("hot" trumpet): 20 years old... carefree... discovered in Boston where has a heart interest singing with Doc Murphy's band... an ardent swing addict continually on the search for a session... writing a book on trumpet ready for publication in 1941, when he hopes to be top man in the business.

**ED "Whimpy" KOLYER** (solo trombone): 20 years old... original member of the band... top athlete of the group... Hobby: making imaginary bets on horses which has put him \$345,623 in the red—on paper!... once made a \$20,000 killing by parleying six horses in one day—on paper!

**JACK "Andy" ANDREWS** (trombone): 20 years old... newest member of the band... left school to join... likes to dabble with model aeroplanes and locomotives... eats seven meals and drinks two quarts of milk a day... saving money for a "trailer" so he can marry and settle down.

**MARK "Nimble Knuckles" HYAMS** (piano): 22 years old... original member of the band... recently started contributing arrangements to the library with three to his credit... handles the business for the entire band... studious, quiet... painting water colors a favorite pastime.

**NAT "Obligato Bill" POLLEN** (drums): 21 years old... proud of his special blend gum made from a variety of flavors... likes biographies... likes to design his own clothes... collects out of print dime novels... likes to coin new phrases for swimmers.

**ED "Doc" GOLDBERG** (bass): 24 years old... original member of band... has received high praise for his rhythm work... the wit of the band... happy-go-lucky... sees as many as three pictures a day, when possible... a gourmet who likes rare dishes.

**BUSTER "Buzz" ETRI** (guitar): 20 years old... most enthusiastic swingster in the outfit... likes poker, casino and rummy... working on a new invention, but doesn't know what it will do until completed... travels with a stock of "hot" records... likes to transcribe classics to guitar.



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## Diggin' The Dirt

(Continued from page 5)

left for California . . . Understand he is slated for a part in a western picture . . . Watch out for "Two Gun Charlie" . . . On Friday Aug. 27. The other night Edythe Wright, vocalist with Tommy Dorsey at-tempted to sing "After You're Gone" . . . Result—The band played in one key and she sang in another . . . Dick Himber having contract trouble with his vocalist, Fredda Gibson . . . At Benny Meroff's opening in the New Yorker Hotel the

hit of the evening was the incomparable comedy of Jack Marshall, trombonist with Benny Meroff . . . As an individualist Jack has excited the talent scouts so that they are fighting for his services for pictures . . . After a wild tour of the western states, Glen Gray and the boys arrived in town wearing cowboy hats and boots . . . Put those shot-guns away 'cause Jimmy and Tommy Dorsey are sweethearts again. Lopez getting lots of publicity with his gag of taking his band down to New York University to illustrate swing (!) but five years ago K. K. Hansen took Duke Ellington to NYU, when Percy Grainger was head of the music department,

and hit the front pages—the first time the word "swing" ever hit the front page. Remember "It Don't Mean a Thing if it Ain't Got That Swing"? . . . One year ago Dick Himber's press agent sent out a statement by Dick that swing was just a passing fancy that would not last . . . "Goldie", trumpeter formerly with Whiteman now a leader at the Gibson Hotel in Cincinnati . . . Mrs. Ray McKinley seen about town a la Deitrich, in trousers. . . Did you know that John Fox, production man at CBS in NY and Rose Brigman, secretary to Walter Winchell are Mr. and Mrs? . . . The niece of Fender-ears, Burton came up from New Orleans for

a visit and she really told him off . . . Bernice-Rae (that's her name) insists that Augie Schellang Orchestra playing in the Fountain Room of the Roosevelt Hotel in New Orleans rates plenty of mention . . . Kay Gudell, telephone operator, thinks Mitchell Ayres is a cooling system . . . Joe Glaser, manager of Louis Armstrong, Andy Kirk and many other very fine colored attractions in town as sharp as a tack . . . Claude Hopkins rearranged his entire brass section . . . Seen walking on Broadway . . . Manny Frazer with a new nose, Bob Stevens with his flat feet, Eddie MacHarg's buck teeth and Warren Pearl's new toupee. . .

Benny Morton, former trombonist with Don Redman, has joined Count Basie . . . Fats Waller and Don Redman have broken up their old bands and are experimenting with new men.

## STUFF SMITH IN WRONG WITH 802

New York, N. Y.—Stuff Smith and his ork have returned from the Famous Door in Hollywood having been permitted by the Union to complete that engagement. Stuff is still in dutch with 802 and, until his difficulties are ironed out with the local, will not be seen in any spot.

They asked  
for the best  
*And they  
got it!*

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## RUSS SMITH

of B. A. Rolle's Orchestra . . .

## LEW GREEN

shown with Ferde Grofe, Jacques Fray Orchestras, "Stymie Boys" Program, WEA and Network . . .

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## TRUMPET EXPRESSES JAZZ MUSIC BEST

(Continued from page 9)  
listening to these records one evening over here.

By contrast, the famous Red Nichols, although undoubtedly a brilliant all-round musician and technician, falls rather flat. His tone is cold and his phrasing too calculated, nor does he somehow seem to fit in with the Spirit of Jazz, unless it be that forced and artificially clever by-product, which has been blessed with the label, "Jazz Chamber Music."

Chronologically, his playing seems to be divided into three periods. Firstly came a period of originality, brilliance even, in the records of the Red Heads and the Goofus Five, playing which is different, yet somehow cold. Then his, to me, most satisfying style, with an attempt at a warmer tone, and with the Bix influence strongly noticeable. In this vein I place his work in the Columbia version of "Five Pennies" and the Parlophones of Miff Mole's "New Twister" and "Honolulu Blues." His solo in "Ida" would have been quite good, too, but for a most stupid break. Lastly comes his decadent period, punctuated with occasional brilliance, such as his solo in "Indiana" (but here, again, the break is corny), and producing unnecessarily bad spots like his work in "Fan it" and some of the other later Brun-



Irving Dulcy, a Chicago "Racket" ear, goes western in Laramie, Wyoming, and escapes the bull fiddle with a broom. There are roomers . . . who declare he has since become an understudy on a Dude ranch.—



Frank Raymond, sax doubling brush and Johnnie Rogers, piano doubling tub, clean up two "parts" of the music business. Submitted by Albert Zeller, of Stonington, Conn.



Johnnie Chicco, Louie Chicco 'the swing harpists' brother shows how the fiedul was swung out upon in the golden days of the jazz age. Johnnie still plays a better fiddle than he does a golf game.



Reed Curry sends this shot of Allan Kaler, trom, and George Kranz, sax, "splitting up the parts." They are members of Billy Yates orch. and this shot was taken in the Bankhead Hotel, Birmingham, Alabama.



Ray M. . . . One of the drummers . . . Darsey's . . . groove. T . . . for a . . . enuf for t

wicks. As so many of these discs are excellent when taken as a whole, one is apt to overlook the essential faults in such infrequent trumpet solos as there are.

Those of us who treasure rare platters by the Original Memphis Five will need no introduction to Phil Napoleon, but I know that to many of you he will be just another name. He played with Miff Mole in most of his Rhythm Style issues, and his own version of "You Can't Cheat a Cheater" has recently been issued on H.M.V. These show him as a good lead trumpet, but his early work gives us the pioneer of swing with refinement. I particularly like his work in "Chinese Blues" (Brunswick), by the Memphis Five.

### Hot Heels

Another very good white player is Leo McConville, who played in the Lang session, which resulted in those three grand titles, "Hot Heels," "Freeze and Melt" and "Bugle Call Rag." In the first of these it is McConville who takes the lead in the opening and concluding passages, playing in excellent style, with a warm tone and attractively negroid accent.

The same record also gives us Tom Dorsey on trumpet. Tom takes the first of the solos on the minor theme—fierce playing, full of "dinges," simply but cleverly constructed on the same chord throughout. (The harmony remains the same throughout the whole of this middle theme.) And what swing! I also would mention his solos of "Tiger Rag" and "It's Right Here for You" (Parlophone).

## Guitarist Levels Gun At Bear- And Out Pops Farmer

By Bill Rose

House musician notes from the NBC Chicago studios: . . . Guitarist Jack Rose returned from a vacation in Louisiana where he almost killed a farmer. Out hunting for bear, Jack heard rustling in the tall grass. He crawled close, leveled his gun, and then out popped the farmer. . . . Hal Kooden, NBC's saxophonist and trailer resident, has just purchased another trailer. He says he's building up to a five room apartment. When the frost begins to nip, Kooden will take his wagon train to Florida. . . . Bass Player Bill Short attended the American Legion Convention in New York. He was a member of the 12th Regiment in New York (they called the outfit the "Dirty Dozen"). Bill spent nine months over there. . . . Richard Broemel, viola player, is practicing on the bassoon in secret. . . . He just returned from a motor trip to Quebec by way of the New England states. . . . Vacationing too, were Bill Krenz, pianist and Al Spiegel, cellist, who camped and fished in Northern Wisconsin. . . . Violinist Carl Fasshauer has just bought himself a complete set of irons. . . . he regularly shoots in the low 80's, but on the recent jaunt when he

topped 100, he dumped the old set in the lake. . . . Harry Kogan, who conducts the Jamboree and Kaltenmeyer's Kindergarten orchestras, keeps the baton makers in business. He buys 50 to 100 at a time. So vigorous is his style and so furious his pounding on the music stand during rehearsals that he breaks an average one baton a day. . . . Roy Shield, NBC's Music Director, played Dave Rose's original tone poem, "Shadows," during his concert in Grant Park, Chicago. . . .

Paul Whiteman, as a colonel on the governor's staff, recently had his busiest week since he landed in Fort Worth, Tex., for the Frontier Fiesta when he led parades in Fort Worth, Dallas, Waco, Austin, Stamford and San Antonio within seven days, carried on his work at the Fiesta and did his NBC broadcasts besides.

NBC Artists Service covers the world, even Singapore, when the need arises. Larry Allen, manager of the San Francisco office, recently received a request for the Tanglin Club here to supply it with a pianist conductor for a dance orchestra in the club. Allen submitted a list of available men for the job and now Walter Sheets, young San Francisco pianist, has the place.

John Scott Trotter, baton wielder for the summer Kraft Music Hall, is eligible, he believes, for an honorary membership in the ancient order of piano movers. He has had to move his grand piano across the United States twice this year. First he answered a rush call from Bing Crosby to do arrangements for "Pennies From Heaven" and after returning East he got a second call from the crooner to hurry out to NBC studios in Hollywood to take over the musical duties of the Kraft Music Hall when Jimmy Dorsey left.



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Ray McKinley picks a red out. One of the best "two-beat" drummers. Ray keeps Jimmy Dorsey's band in a "clap-pipe" groove. That is, strong enough for a good draw, and mellow enough for that "relaxed" feeling.



Clarita Canham of Springfield, Ill., submits this shot of Geo. Hamilton's accordionist, Vic Colin, and an unidentified cat of the climbing variety. They'll both get to the top, we'll betcha.



Don Mattison, 3rd tenor with Jimmy Dorsey, is a "tough" man to cut. Here he is leaning heavy on a "sharp" matter. Potential cactus needles that some day may be cutting one of his own solos on a recording disc.



Bill Campbell, the elegant, and Clarence Pfeifer, the girl here, drummer later in the evening, carry on in broad daylight. And let it be said here, a drummer always "makes" a good girl. Now you see it.

Mr. Don Borland, 207 Elm Street, Edgewood, Pa., wants to know what ever happened to Art Randall and his orchestra, and who wrote his swell theme song "Falling in Love Again."

W. S. Starnes of Wichita Falls, Texas would like to know where Hal Hoffer is at present. He believes Hal plays piano with Green's orchestra.

Will George Allen of Los Angeles, Cal., who wrote to Down Beat several months ago, please send in his present address.

Will Mr. Clayton Bennett please send his address as Down Beat has a letter addressed to him.

Will Mr. Jimmy Maticia please send in his address. We have a letter in our office from Mr. Gornston but we do not know your address.

## Robecheaux In N' Awlins

Piano-pounding maestro, Joe Robecheaux, of N'Orleans, suh, is featuring another Ella Fitzgerald in the person of "Dot" Morgan who swings with Joe's band at the Rhythm Club in N. O.

set who ten- ras, es, vig- his ring ver- Roy ed em. in on his Fort esth- and car- and the the ager ntly glin nist in a in of now isco

## Kostelanetz &amp; Paige—Two Extremes Says Air Angle Scribe

By Paul Damai

Outstanding among last month's programs was the Gershwin Memorial Concert emanating from Hollywood Bowl and numbering upon its roster of first-water talent Gladys Swarthout, Lily Pons, Ruby Elzy, Ann Brown, Todd Duncan, Jose Iturbi, Al Jolson, George Jessel, Victor Young, Nathaniel Shilkret and other equally famed. An augmented Hollywood Symphony orchestra bulwarked the 150-minute program.

Inconsequential start with an orchestration of a Gershwin piano prelude, the concert lost no time getting hot by the warm humor of "An American in Paris" fantasia. "Porgy and Bess" numbers well done, but Lily Pons' French accent seemed jarring in the Negro lullaby "Summertime." Todd Duncan shone in the baritone-soprano aria: "Bess, Yo, Is My Woman Now." Program concluded at 3 a. m. Eastern Daylight with "Rhapsody In Blue," exquisitely conducted and played by Jose Iturbi.

On the whole it was a program worthy of eulogizing Gershwin who must have called it good from his lofty perch. Production and commenting (latter by Louie A. Witten) aptly handled—an unknown quality on most of our "gala" programs.

Paul Whiteman is not harming himself by indulging in those NBC sustainings recently. For a fellow who once professed shyness at mike speech, Paul does wondrous well in his announcing, telling anecdotes, and vocal personality projection. His band, tho listenable, lacks a certain deftness for slick microphonic greatness.

To our mind Kostelanetz or Ray Paige represent one extreme of air pop dansation and Dorsey and Goodman the other. Whiteman comes where the hamburger does between the slices. We'll take the extremes.

Request from the Dance Floor—Please settle the Ramona—Whiteman feud in double tempo and restore Ramona to the air and fans. We liked the gal much. Both pianistically and vocally.

Speaking of wimmin, we must admit through the clouds of our misogamy that Phil Spitalny's all-femme crew need take off its collective hat to very few male aggregations. Even tho we nourish a yen for television when listening to the Spitalny Hour of Charmers, we're well-satisfied to just listen. Incidentally, why not a mixed-sex orchestra? Good showmanship angle there. Jerry Jones and his Assorted Collegians.

There seems to be, however, a prejudice against mixing anything, be it sexes, races or drinks. We might likewise say: why not mix negroes with whites in a band? The strict technique of a white musician amalgamated with the joyous abandon of a colored clefver would give us a perfect harmonic hybrid, we believe. And we dare you to answer our persistent "Why Not?" logically.

Harked to Joe Venuti from KOMA, Oklahoma City, t'other night and found his band much changed since y'ars ago when he featured his fiddle in swingily fashion. Now he seems standardized, with trumpets full, saxes rhythmic and all in-

clined to play along the standard swing-line style of Goodman—almost. Bring back more of your violin, Joe,—at least it was one of your claims to greatness.

Something else we'd like to hear more of is Jimmy James' band over WLW, Cincinnati. We are unaware who handles the arrangements for James but they sound A-1 to us and definitely of a style. Musicianship, too, is the equal of any studio group in the country. Talking of WLW reminds us to mention the many other fine features outlittered and keyed from the Ohio 500 kilowatt . . . Bill Stoess' Tuna show, for example, with its corking musical and vocal ensembles.

Louie Panico has traveled down the years from the days of Fio-Rito's and Russo's Orioles. Later he branched out, formed his own bunch, cast over KYW and WLS, and boy! Corn? They had it! But you should hear Louie now over WENR-NBC Blue from the Chi Oriental Gardens! Not a large group, but plenty slick and neat in execution and arrangement. Louie's trumpet, even, has been subdued so that only a grain or two of his corn seeps thru now and again. In spite of the latter they're oke. Maybe Louie clipped coupons.

## Exercises With Baton

Let other celebrities of radio swim, play golf and ride horseback! Robert Armbruster, the musical director of the NBC Chase and Sanborn Hour, says he will exercise with nothing except a baton. "Exercise," he declares, "makes one tired." P. S.—He keeps his figure too.

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# Sissle's Swing Brings Back Brilliance Of Bechet

## One Of The Few Remaining Links Between Ragtime & Swing

By Paul Miller

### Sidney Bechet (Variety)

Fifteen years ago, when Bechet recorded with Clarence Williams' Blue Five, he laid down his clarinet and started to use the soprano saxophone. Not until a few months previous to the date of the recordings made by Noble Sissle's Swingsters did Bechet return to his clarinet. That return is impressive. Bechet's round, full, crystal-clear tone and his fluently rhythmic phrasing, based on original techniques acquired by long experience, date back twenty-five years, and hence are not imitative, but imitated. He is one of the few remaining links between ragtime and swing, and the only musician of such long standing to be found in a commercially successful big-name band. He has kept pace with modern developments, and there is no better evidence of this than his soprano chorus in Ellington's record of *The Shiek*. Although played by Hodges in that disc, the conception and phrasing are Bechet's. Prior to the waxing of *The Shiek*, Bechet played in the Ellington group for an entire week, tutoring Hodges in the mysteries of the soprano saxophone. More evidence is found in the record just released under the name of Sissle's Swingsters, who are comprised of four men (including Bechet) from the regular Sissle organization.

**Okey-Doke.** Original with Bechet, it's a catchy melody, using a riff or two from the composer's *Polka Dot Rag*. The percussive accompaniment is competent, and Bechet features both clarinet and soprano with facility.

**Characteristic Blues.** It's characteristic, if nothing else. Bechet renders a delightful variation on a traditional Negro blues, while Billy Banks supplies the jive. The last chorus is a snappy rendition of *High Society Rag*.

### Charles Barnet (Variety)

**Surrealism.** Best artistic record of the month. From the pen of Josef Myrow, who plays the difficult piano passages in the disc. This newest effort is the logical development of the talent foreshadowed in one of his earlier pieces, *Blue Drag*, which Earl Hines waxed some years ago. Both pieces effect an eerie sensation upon the listener. **Surrealism** was arranged from the piano score by Franklin Marks, who displays a sense of genuine aptitude for the development of unusual ideas. Both the main theme and the ingenious sub-tone counter-melody are deftly built around the piano passages, each one being preceded by an expertly constructed climax. The score as a whole has unity of form seldom found in jazz; it never gets monotonous. In short, it's good abstract music in the jazz style.

**Overheard in a Cocktail Lounge.** Also by Myrow, orchestrated by Marks. Here is an attempt at something more descriptive, and immediately we begin to look for familiar sounds which we can identify with reality. In this respect the piece falls short of its goal. However, as experimental jazz, the tune, though less intriguing than *Surrealism*, is nevertheless diverting, and the unusual treatment merits our attention.

### Art Shaw (Brunswick)

**Fee Fi Fo Fum.** A light, carefree performance of a Shaw-Avola composition. The score is skillfully worked out, the ensemble supplying a nice variety of melodic patterns, Shaw and Burness taking workmanlike solos.

**The Blues (2 parts).** A review of numerous blues themes, interestingly put together and executed. However, nothing new or original is contained in these two sides, and it is the proficient treatment which makes the disc worth-while. Pastor (tenor), Burness (piano), Leeman (drums), and Shaw (clarinet) contribute well qualified choruses.

**Chant.** Credited to Shaw, this is an inventive variation on *St. James Infirmary*. This department has never looked with favor upon the practice of doctoring up old tunes and giving them new names. But so

long as the revival is artistically endowed, such as this one, it warrants our recommendation. Drummer Leeman furnishes a sombre atmospheric background, against which in one chorus the trombones, saxophone choir, trumpets and clarinet—in order given—all join forces in a highly effective and climactic variation.

### Benny Goodman's Quartette (Victor)

**The Man I Love.** Most delicate and tastefully rendered performance by the Goodman Quartette thus far. Played in slow tempo, this harmonically beautiful Gershwin melody is interwoven with classic austerity by soloists Goodman, Wilson, and Hampton. Krupa likewise displays catholicity of taste, giving only the needed sketchy suggestion of rhythmic accompaniment. Wilson's first piano passage, played unaccompanied on a finely tuned instrument, is the essence of elegant simplicity—but is it swing?

**Liza, Avalon, Smiles.** Demonstrating what four top-notch jazzists can accomplish with mediocre material. All are cleverly conceived and executed with swing and finesse, and with arresting introductions and codas. Note especially Goodman's soft obbligato accompaniment for Hampton's vibraphone chorus in *Smiles*; and the close voicing of instruments in the final chorus of *Avalon*.

### The Clambake Seven (Victor)

**Are All My Favorite Bands Playing or am I Dreaming?** If you want to have some fun at the expense of music lovers who take sweet bands seriously, try this one. The disc consists of well-drawn caricatures of Shep Fields, George Hamilton, Russ Morgan, Hoosier Hot Shots (Ted Lewis?), Noel Coward (alias Bill Hart), Eddie Duchin, Horace Heidt, Wayne King, Henri Busse (perhaps Panico or McCoy), and Guy Lombardo. Bud Freeman intones the sophisticated vocal.

### Crash of the Hindenburg (Melotone)

An eye-witness verbal account of the Hindenburg tragedy by radio announcer Herb Morrison. Though this record does not properly come within the confines of this column, it is recommended here because it is as soul-stirring as any piece of good music.

### Barney Bigard (Variety)

**Moonlight Fiesta.** An original rumba by Juan Tizol, this was recorded some three years ago under the title *Porto Rican Chaos*, but never released. Like *Caravan*, this is a departure for the Ellington group. Tizol's masterly trombone work holds the lead almost continuously, and the band produces the required atmospheric background. The shakers you hear are shaken by none other than Charlie Barnet, who chanced to be in the studio when this was waxed.

**Sponge Cake and Spinach.** Composed in the studio, this is Ellington in a moment of jive, with clarinetist Bigard as the headmaster. Nice easy swing, lacking, however, a full measure of characteristic Ellington color.

### The Gotham Stampers (Variety)

**Alabama Home.** An Ellington tune with Ellington soloists. Smooth performance with plenty of relaxed swing. For small groups, this bunch sets a high standard of performance which is deserving of careful study.

**My Honey's Lovin' Arms.** Standard popular tune done in the same way, with an added Ivie Anderson vocal.

### Lionel Hampton (Victor)

**Piano Stomp.** Actually Hampton's two-finger piano variations on *Shine*, in seven choruses. Hampton's

## Sidney Bechet Recording Group



Jimmy Jones—Wilbur Kirk—Jimmy Miller—Sidney Bechet

Preserving the old as well as introducing the latest in swing styles, Variety Records have issued a new platter recorded recently by Noble Sissle's Swingsters, featuring the veteran saxophonist, Sidney Bechet, playing "Characteristic Blues" and "Okey Dokey."

Discophiles and critics on le jazz hot have acclaimed Bechet to have had more influence on modern saxophone playing than any other personality in the history of rhythm music and his current contribution to the record lists was made possible by the pressure of numerous novices in swing music, who requested that his mode of playing be preserved for future years. Bechet, on these new disks, performs on the soprano sax, rarely used today in orchestras, but nevertheless effectively used to advantage in the small rhythm combination assembled by Noble Sissle.

phrasing of the old tune is clever, and he manages to slip in some novel effects. But the percussive background upon which he plays is so so readily monotonous that it becomes a one-man show, containing only a few melodic and no rhythmic variations. In the final chorus, ensemble joins Hampton in downright corny fashion.

**Drum Stomp.** This one's *Crazy Rhythm* under a new name. While Hampton's technical versatility is admirable (he plays drums on this), it cannot overcome the general low quality of the record as a whole. Too much free-for-all jamming gives you the impression that the boys didn't have time enough to work out a coordinated score.

**I Surrender Dear, Confession.** Average and ordinary. Hampton's vibraphone in both is the only feature worth serious attention.

### Chauncey Moorhouse (Variety)

My Gal Sal.

### Johnny Williams (Variety)

I'll Build a Stairway to Paradise.

Gut-bucket jam sessions of distinction on two tunes not steeped in the hot tradition. But in each case the soloists transform the material into stuff of another calibre: Williams' treatment becomes sort of a boogie-woogie variation on a theme by Gershwin; while Moorhouse treats Sal to a rip-roaring excursion into the realm of swingland. (See Recommended Solos for noteworthy choruses.)

### Edgar Hayes (Decca)

**Stomping at the Renny.** Another variation on *Christopher Columbus* by Joe Garland, who has done better as a composer. However, the variation is an ingenious one, using only one riff from the Henderson-Berry opus. Garland's own tenor chorus announces a theme quite different from the rest of the piece, and were the score built around this idea, the composer would have something original.

**Satan Takes a Holiday.** Clinton's fine tune executed in top-flight form. Hayes (piano) and Garland (tenor) give us gratifying interpretations.

### Briefs

### Red Nichols (Variety)

**Cream Puff.** Arresting and fanciful mood-picture by Franklin Marks. Capably rendered, and treated in the colorful and rhythmically varied manner which it needs. . . *Twilight in Turkey.* The Scott tune, executed competently but without any startling results. Interesting is the fact that in the middle section of the disc the trumpets play a bare chromatic interval away from each other.

(Modulate to page 23)

Cleveland, Ohio. — The Trianon Ballroom entered the large list of ballrooms in this territory either opening for the first time or resuming activity. Don Bestor played the opening weeks.

## Best Solos Of The Month

### PIANO

Josef Myrow in *SURREALISM*  
Claude Thornhill in *MY GAL SAL* and *I'LL BUILD A STAIRWAY TO PARADISE*  
Cyril Haynes in *OH MISS HANNAH*  
Billy Kyle in *JAMMIN' FOR THE JACK-POT*  
Thomas Waller in *BLUE TURNING GREY*  
OVER YOU  
Teddy Wilson in *THE MAN I LOVE*  
Les Burness in *FREE FI FO FUM* and *THE BLUES*

### TRUMPET

Charles Spivak in *MY GAL SAL* and *I'LL BUILD A STAIRWAY TO PARADISE*  
Charles (Cootie) Williams in *ALABAMA HOME*  
Rex Stewart in *SPONGE CAKE* and *SPINACH*  
Charles Shavers in *WHEN IRISH EYES ARE SMILING*  
Harry James in *SING SING SING*  
George (Pee Wee) Irwin in *STOP, LOOK AND LISTEN*  
Bunny Berigan in *I CAN'T GET STARTED*

### TROMBONE

Juan Tizol in *MOONLIGHT FIESTA*  
Tommy Dorsey in *AFTER YOU* and *STOP, LOOK AND LISTEN*  
George Brunies in *MY GAL SAL*  
Sonny Lee in *THE PRISONER'S SONG*

### SOPRANO SAXOPHONE

Sidney Bechet in *OKEY-DOKE*  
Tab Smith in *WHEN IRISH EYES ARE SMILING*  
Don Redman in *THE NAUGHTY WALTZ*

### ALTO SAXOPHONE

Johnny Hodges in *ALABAMA HOME*  
Tab Smith in *LET'S GET TOGETHER*

### TENOR SAXOPHONE

Joseph Garland in *STOMPING AT THE RENNY*  
Babe Rubin in *I'LL BUILD A STAIRWAY TO PARADISE*  
George And in *THE PRISONER'S SONG*  
Bud Freeman in *AFTER YOU* and *STOP, LOOK AND LISTEN*  
Pat Davis in *CASA LOMA STOMP*  
Tony Pastor in *THE BLUES*  
Vido Musso in *SING SING SING*

### BARITONE SAXOPHONE

Harry Carney in *ALABAMA HOME*

### CLARINET

Art Shaw in *FREE FI FO FUM* and *THE BLUES*  
Benny Goodman in *THE MAN I LOVE* and *SMILES*, and *SING SING SING*  
Sidney Bechet in *OKEY-DOKE* and *CHARACTERISTIC BLUES*  
Johnny Mince in *ALL YOU WANT TO DO IS DANCE* and *STOP, LOOK AND LISTEN*  
Buster Bailey in *WHEN I WENT BACK HOME*  
Jimmy Lytell in *MY GAL SAL*  
Barney Bigard in *SPONGE CAKE* and *SPINACH* and *ALABAMA HOME*  
Edmund Hall in *I WAS BORN TO SWING*  
Clarence Hutschneider in *CASA LOMA STOMP*

### DRUMS

Gene Krupa in *THE MAN I LOVE*  
Sonny Greer in *SPONGE CAKE* and *SPINACH*  
Chauncey Moorhouse in *MY GAL SAL*  
Johnny Williams in *I'LL BUILD A STAIRWAY TO PARADISE*  
Lionel Hampton in *DRUM STOMP*

### VIOLIN

Bernard Addison in *ALABAMA HOME*  
Lionel Hampton in *THE MAN I LOVE* and *SMILES*  
Chauncey Moorhouse in *MY GAL SAL*

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Arranged by

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## Orchestra Personalities

(Editor's Note: These personages refer to current releases reviewed in Discus. Changes will be noted each month.)

## ART SHAW &amp; ORCH.

Art Shaw, clarinet. Tony Pastor and Jules Rubin, tenors. Les Robinson and Harry Freeman, altos. John Best, Malcolm Crain, and Tom Di Carlo, trumpets. Harry Rodgers and George Arus, trombones. Les Burness, piano. Al Avola, guitar. Cliff Leeman, drums. Ben Ginsberg, bass.

## NOBLE SIDDLE'S SWINGSTERS

Sidney Bechet, clarinet and soprano. Jimmie Miller, guitar. Wilbur Kirk, snare drums. Jimmie Jones, bass. Billy Banks, vocal.

## MAXINE SULLIVAN &amp; ORCH.

Maxine Sullivan, vocal. Frank Newton, trumpet. Buster Bailey, clarinet. Babe Russell, tenor. Claude Thornhill, piano. Pete Brown, alto. John Kirby, bass. O'Neil Spencer, drums.

## MIDGE WILLIAMS' JAZZ JESTERS

Midge Williams, vocal. Edmund Hall, clarinet. Billy Hicks, trumpet. Fernando Arbello, trombone. Cyril Haynes, piano. LeRoy Jones, guitar. Alfred Hall, bass. Arnold Bolan, drums.

## BENNY GOODMAN'S QUARTETTE

Benny Goodman, clarinet. Teddy Wilson, piano. Lionel Hampton, vibraphone. Gene Krupa, drums.

## BENNY GOODMAN &amp; ORCH.

Benny Goodman, clarinet. Hyman Seibert, Arthur Rollini, George Koenig, and Vido Muso, saxophones. Harry James, Ziggy Elman, and Gordon Griffin, trumpets. Murray MacEachern and Sterling Ballard, trombones. Jesse Stacey, piano. Gene Krupa, drums. Harry Goodman, bass. Allan Reuss, guitar.

## CASA LOMA ORCH.

Art Ralston, Clarence Hutchenrider, and Danny D'Andrea, altos. Pat Davis and Kenneth Sargent, tenors. Frank Zullo, Grady Watts, and Walter Smith, trumpets. Billy Rauch, Pee Wee Hunt, and Fritz Hummel, trombones. Joe Hall, piano. Tony Briglia, drums. Stanley Dennis, bass. Jack Blanchette, guitar.

## FRANK FROEBA &amp; ORCH.

Frank Froeba, piano. Buddy Shuts, drums. Ralph Dunham, bass. Sam Robinowitch and Joe Estren, altos. Ed Apple and Kurt Bloom, tenors. Charles Colin, Frank Wysockanski, and Charles Cognata, trumpets. Mack Zamar, trombone.

## DICK ROBERTSON &amp; ORCH.

Ralph Mazzeo and Harry Johnson, trumpets. Don Watt, clarinet. Al Philburn, trombone. Frank Signorelli, piano. Frank Victor, guitar. Halg Stephens, bass. Stan King, drums. Dick Robertson, vocal.

## LIL ARMSTRONG &amp; ORCH.

Buster Bailey, clarinet. Shirley Clay, trumpet. Prince Robinson, tenor. James Sherman, piano. Wellman Braud, bass. Mansie Johnson, drums. Arnold Adams, guitar.

## FATS WALLER &amp; RHYTHMS (For Victor 34204-A only)

Thomas Waller, piano. Wilmore (Slick) Jones, drums. Albert Casey, guitar. Charles Turner, bass. Eugene Sedric, saxophone. Herman Autrey, trumpet. (34204-B same, except Allen H. Porter replaces Jones on drums.)

## TOMMY DORSEY &amp; ORCH.

(For Victor 34207 and 25457 only) Tommy Dorsey, E. W. (Red) Bone, and Les Jenkins, trombones. Anly Ferretti, Pee Wee Irwin, and Joe Bauer, trumpets. Mike Doty, Bud Freeman, Johnny Mince, and Fred Stulce, saxophones. Carmen Mastren, guitar. Howard Smith, piano. Dave Tough, drums. Gene Traxler, bass. (Victor 25448 & 25449 same, except Walter Mercurio replaces Bone on trombone, and Skeets Herfurt replaces Doty on saxophone.)

## BENNY BERIGAN &amp; ORCH.

Bunny Berigan, Stephen Lipkins, Irving Goodman, trumpets. Al George and Sonny Lee, trombones. Mike Doty, George Auld, Joe Dixon, and Clyde Rouns, saxophones. George Wettling, drums. Joe Lippman, piano. Hank Wayland, bass. Tom Morgan, guitar.

## LIONEL HAMPTON &amp; ORCH.

Lionel Hampton, vibraphone, piano, drums, vocal. Eddie Barefield, clarinet. Jonah Jones, trumpet. Mack Walker, bass. Cozy Cole, drums. Clyde Hart, piano. Bobby Bennett, guitar.

## JOHNNY WILLIAMS' SWING SEXTETTE

Johnny Williams, drums. Claude Thornhill, piano. Babe Rusin, tenor. Eddie Brown, clarinet. Jack Jenney, trombone. Charles Spivak, trumpet.

## CHAUNCEY MOOREHOUSE &amp; SWING SIX

Chauncey Moorehouse, drums and vibraphone. Arthur Bernstein, bass. Claude Thornhill, piano. Jimmy Lytle, clarinet. George Brunies, trombone. Charles Spivak, trumpet.

## BLUE RHYTHM BAND

Tab Smith, alto. Eddie Williams, clarinet. Ronald Haynes and Harold Arnold, tenors. Charles Shaver, Carl Warwick, and Harry Edison, trumpets. Wilbur de Paris and Sandy Watson, trombones. Billy Kyle, piano. O'Neil Spencer, drums. John Williams, bass. Danny Barker, guitar.

## EDGAR HAYES &amp; ORCH.

Edgar Hayes, piano. Elmer James, bass. Andrew Jackson, guitar. Kenneth Clark, drums. Crawford Wethington, Roger Lloyd, and Rudy Powell, altos. Joseph Garland, tenor. Bernard Flood, Leonard Davis, and Henry Goodwin, trumpets. Clyde Barnhart, R. H. Horton, and David James, trombones.

## CHARLES BARNET &amp; ORCH.

Charles Barnet, Harry Carrel, Kurt Bloom, and Ernie Diven, saxophones. Jack Foven, Jimmy Milazzo, and Frank Newton, trumpets. John D'Agostino and Bob Fisher, trombones. Joe Dale, drums. Ludwig Flato, piano. George Cuomo, guitar. Harry Sulkin, bass. (For Variety 633 Josef Myrow, piano, is added.)

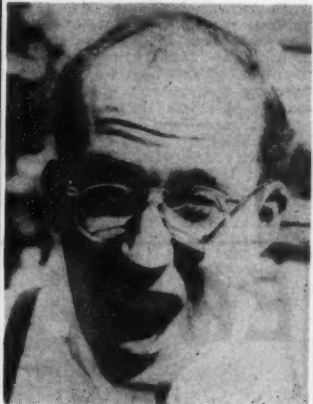
## THE GOTHAM STOMPERS

Johnny Hodges, alto. Barney Bigard, clarinet. Harry Carney, baritone. Charles (Cootie) Williams, trumpet. Bernard Addison, guitar. Billy Taylor, bass. Tommy Fulford, piano. Sandy Williams, trombone.

## RED NICHOLS &amp; ORCH.

Red Nichols, George Kennedy, and Barney Zudicoff, trumpets. Leo Moran and Frank Perry, trombones. Murray Williams, Carl Swift, Don Furviance, and John Purcell, saxophones. Manny Strand, piano. Paul Collins, drum. Tony Colicchio, guitar. Mort Stuhlman, bass.

## Fidler's Sax



Red Davison

A large opening worth looking into—owned and operated by Red Davison, sax man with Dick Fidler.

## Record Reviews

(Continued from page 22)

## Teddy Wilson (Brunswick)

*Coquette, The Hour of Parting, You're My Desire, Remember Me.*

Altogether unworthy of Wilson and his associates. You can almost feel the disinterested attitude of the soloists, who seem to have acquired the utmost disdain for their task. And who can blame them with such tripe? Let's recognize these discs for what they are: commercial rot-gut of the first water.

## Blue Rhythm (Variety)

*When Irish Eyes are Smiling.* Harlequinized version of a sentimental ballad of yesterday. This decrepit piece of junk undergoes a rejuvenation, the result being a breezy, tongue-in-cheek performance. . . . *Jammin for the Jack-Pot.* Mediocre and noisy tune, conventionally treated. The screaming, fortissimo last chorus is everything that good jazz should not be. . . . *Let's Get Together.* A better-than-average arrangement of the Webb-Sampson tune, ably played. Weakness is the tune itself, which is based on a

series of uninteresting riffs.

## Midge Williams (Variety)

*Oh Miss Hannah, I Was Born to Swing.*

## Maxine Sullivan (Vocalion)

*I'm Coming Virginia, Loch Lomond.*

Although these two vocalists have received a lot of attention during recent months, and although they are without question better than average, they'll fail to impress you unless you have a propensity for vocalists of this type.

## Hal Kemp (Brunswick)

*Serenade to a Wealthy Widow, Dodging a Divorcee.*

A re-issue. Kemp's group fails to master the excellent material contained in these Forseythe tunes. Trotter's piano in *Divorcee* sound altogether too Duchin-like, but most noticeable of all defects in the Kemp versions is the impotence of the percussion, especially the drums.

## Johnny Cali and Tony Gattuso (Victor)

*Satan Takes a Holiday, Study in Brown.*

A pair of Larry Clinton tune rendered on a pair of proficiently handled guitars.

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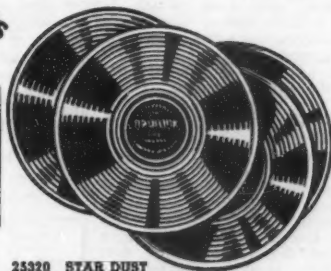


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- 25539 MENDELSSOHN'S SPRING SONG
- 25581 LIEBSTRUM
- 25581 MOUNTAIN MUSIC
- 25800 GOOD MORNIN'
- 25800 GOIN' HOME
- 25835 HUMORESQUE
- 25835 HAVE YOU GOT ANY CASTLES BABY
- 25803 YOU'VE GOT SOMETHING THERE
- 25803 YOU'RE PRECIOUS TO ME
- 25870 THAT STOLEN MELODY
- 25870 NOLA
- 25870 SATAN TAKES A HOLIDAY

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## ORCHESTRATION REVIEW OF THE MONTH

By Tom Herrick

\*\*\*East St. Louis—Handy Bros., arr. by Larry Wagner. The latest in a long line of the venerable old Handy's blues tunes which seems destined to become another "St. Louis." Larry Wagner, a comparative newcomer to the ranks of stock arrangers, has shown excellent taste in arranging this tune. All the interludes including the intro are original, well voiced, and show the arrangers' knowledge of counterpoint. First chorus is a la dixieland with trumpet lead over tenor sax and clarinet, in front of an organ. Second chorus at B is ensemble followed by choruses at C and D which are respectively hot trumpet and sax trio (or quartet) the latter being something which will appeal to any swing sax man. Chorus at F is a high clarinet affair with intermittent brass figures followed by ensemble last chorus which contains echoing brass and sax licks.

\*\*\*The Morning After—Berlin, arr. by Larry Clinton. Slipshorn, Tommy Dorsey has stepped from the ranks of swing maestros and with two other gents, Moe Jaffe and Clay Boland, has turned out a tune that is really something to listen to. "Morning After" has a melancholy type of melody around which Clinton has built an arrangement, thoroughly in sympathy with the tenor of the tune. His intro will send you no end, and the sax figures in the first chorus smack of "special" arranging. Trumpet has the melody in a four-way chorus above saxes. The third chorus is broken up between tenor lead over two clarinets for four bars and brass in cup mutes with high clarinets in the middle eight. Last ensemble chorus is not quite up to par with the rest of the arrangement.

\*\*\*Satan Takes A Holiday—Lincoln, arr. by Larry Clinton. Former Casalomaman, Clinton must have had a weird dream the night he wrote and arranged this one. Review is a little late but the tune is especially worthy of mention. Unison clarinets make up the greater part of the arrangement on a spook type of melody with Clinton's inevitable "ra-da-da, ra-da-da" figure in the second chorus with brass and clarinets romping in the dixieland manner. The chorus at G is four way sax on eighth note licks. Notice the illuminating smile on your drummer's face as you pass this out—several drum solos are featured. Last chorus is brass and high clarinets which should be blown out double forte with a gradual diminuendo on the last sixteen measures of melody to a whisper finish.

\*\*\*Darktown Strutter's Ball—Feist, arr. by Spud Murphy. A very practical hot arrangement for the average band containing all the essentials of a good stock, namely, easy to play, pleasing to the band, and effective enough to catch the ear of Joe Public. First chorus is brass melody with a sax organ followed by a straight sax or vocal chorus in front of brass figures which aren't too good. The third chorus is very fine with a three way dixieland passage with trumpet, trombone, and clarinet above the lead. The ninth measure of this chorus has a bass figure played by the trombone, tenor, and bass which is strangely reminiscent of Goodman's arrangement on the same tune as is the last chorus which has a brass lead with anticipatory clarinet figures in the upper register. Trombone has four measures of "get off" before a brass and clarinet, in octaves, ending.

\*\*\*Scattin' At The Kit Kat—Exclusive by Duke Ellington, arr. by Joe Haymes. Duke and the versatile Irving Mills have combined their talents to turn out a pretty fair tune, the arrangement on which is excellent. Joe Haymes who does precious little stock arranging these days has rigged up a "doo-wah" brass figure on the first chorus which should be played in plunger mutes with the accent on the first and third beats of each measure.

Second trumpet man will get his fingers twisted on the bridge if he tries to read it as written so don't try—it cold on the job some night. It is an upward progression of major chords in half tones every two beats with tricky figures. Trombone chorus at C may be played as is with a lilt and piano can work out running chord figure on his solo in the middle eight. Last chorus is decidedly Ellingtonish with loud boisterous brass figures. Do not play too fast.

### ALSO RECOMMENDED

MOONLIGHT ON THE HIGHWAY—Morris, arr. by Paul Weirick  
HAVE YOU GOT ANY CASTLES, BABY—Harms, arr. by Jack Mason  
THE MOON GOT IN MY EYES—Select, arr. by Gordon Jenkins  
AH, WILDERNESS—Ted Browne, arr. by Lyle Smith  
PECKIN'—Mills, arr. by James Mundy

WHERE OR WHEN—Chappell, arr. by Jack Mason  
TEARS IN MY HEART—Marks, arr. by Paul Weirick

TOMORROW IS ANOTHER DAY—Robbins, arr. by Jack Mason  
LOVELY ONE—arr. by Frank Skinner

BIG APPLE—Exclusive, arr. by Frank Marks  
REMEMBER ME—Witmark, arr. by Paul Weirick

WHISPERS IN THE DARK—Famous, arr. by Jack Mason  
JUST FOR TONIGHT—Rossiter, arr. by Fletcher Henderson

### ORCHESTRATION NOTES

Famous Music has conceived the idea lately of marking off each eight bars with a heavy bar line thus simplifying matters when, during a rehearsal, it becomes necessary to refer back to difficult passages.

Robbins new idea on some of their late hot arrangements is to have duplicate parts for both fourth tenor and baritone which may be used optionally according to the instrumentation of the band. This should be emulated by all publishers in this writer's opinion.

We might suggest that it would be a good for all the pubs who specialize in hot record arrangements to have various instrumental solos as played on the records written out note for note in the stocks. Some of the companies do this to a certain extent but in trying to remedy spots which they think would be bad places for Mr. Average Musician to get over, make the mistake of replacing said passage with something Ted Lewis might have played in his prime. These tough passages are of course not practical in a good many instances but even if the boys can't play them, they like to see what the efforts of their favorite jam artists look like on paper and if the chords are plainly marked they can always fill in their own ideas where the record solos do not come within the compass of their own ability.

Also, it is still an excellent idea to have optional third endings to the last choruses in stocks even if this practice has lately been more or less abandoned. Very few bands wade through the average stock "as is" and piano modulations, especially in crowded ballrooms, are hardly sufficient.

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### 300,000 TO SYMPH.

New York City—The New York Philharmonic Orchestra during its summer run at the Lewisohn Stadium drew over 300,000 paid admissions. The total gross figure is about \$175,000, which was far from covering the season's expenses. As usually this was taken care of by the guarantee fund donated by music lovers. Jascha Heifetz broke the attendance record when his appearance brought 18,294 music patrons to the Stadium. Shortly afterward, however, an audience of 20,223 was re-

corded for the George Gershwin Memorial Concert.

### WIRED MUSIC GIVES IN TO LIVE MUSICIANS

New York City—Muzak, Inc. wired music purveyors, and the New York Musicians' union have patched up their differences with a new contract. The document specifies that Muzak will pull out its equipment

from all spots where live musicians are not employed as well as to withhold any service from places where musicians could be hired or have just been discharged. Muzak has also agreed to submit all contracts to the union for approval.

Canton, Ohio—Club Continental, with Bill Garnick's orchestra, is set for an opening in the very near future.

Williamsville, N. Y.—Glenn Park Casino is giving dancers the famous musical organization headed by Alan Brooks.

## EAST SAINT LOUIS

FOX-TROT

PIANO Swing Tempo Arr. by LARRY WAGNER



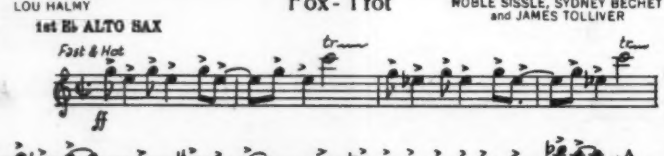
W. C. Handy

says: "EAST ST. LOUIS" with your help will be another "ST. LOUIS BLUES."



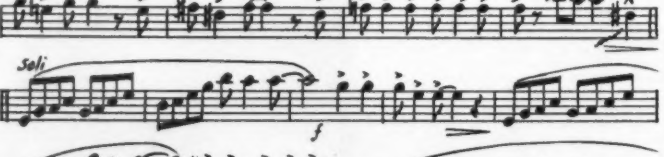
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The Death of Smoke Joe  
Harlem Stomp  
Aintcha Got Music  
Swing That Thing  
Stop That Dog  
Truckin' on Down  
Shake It and Break It  
Long Gone from Bowlin' Green

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## CATTIN' AROUND IN TIN PAN ALLEY

Battle Between Exclusive and Crawford

By Allen Preston

New York, N. Y.—Hello from the Alley. Things are poppin' around these parts . . . boys from Berlin, Mills, Harms, Robbins, Famous, et al. rushing about on new scores hot from Hollywood, London and B'way . . . lots of new "cats" and "cornies" pulling into town for the winter session . . . lovely little battle going on between Exclusive and Crawford over the "Big Apple." Publicity men played it for all it was worth, story breaking in the dailies, Variety and Time Mag.—Exclusive getting better break in stories but running second in plugs. "Big Apple" dance hitting hard all over the country. . . .

On the Alley Checkerboard—Frank Hennings moves to Irving Berlin's, acting as go-between man for Harry Link and Saul Bornstein. . . . Clarence Steinberg of Joe Davis' orchestra is doubling in brass. He's just been appointed town att'y for Roslyn, N. Y., over on Long Island.

Another Sidewalk of New York? Jerry Vogel has a new tune by George M. Cohan called "When New York Was New York." He thinks will "catch on" like the famous "pavement" tune.

Around Town—Mike Schloss and Freddie Steele are hitting hard for dear old S. B.—J. on "Mamma, I wanna Make Rhythm." Cab Calloway's cats ride on it in "Manhattan Merry-Go-Round." Dolly Dawn, with George Hall's crew, also does solid work on same tune at the Taft. . . . Jimmy Dorsey and Martha Raye, at Loew's State, backed Shep Fields and his Rippling Rhythm, playing across the street at the Paramount. Result—Fields in for 3 wks., Dorsey-Raye for 1. Loew's was playing circuit run on "Artists and Models" pic. as against Par.'s first run on B. Crosby's "Double or Nothing." Dorsey-Raye combo. was o.k. stuff and in the groove.

We got a guy in town called "Snub" Mosley, who plays a sliding sax. It doesn't sound right, but it does send. In next column, expect report on percussion clarinet.

Saw Joe (Mills Music) Santly'buzzing in the ear of Tommy Dorsey, no doubt telling him about "She's Tall, She's Tan, She's Terrific," new Davis-Coots opus for Cotton Club. Talking about "Tall, Tan, etc.," Fats Waller was in town. Fats just turned out a "mucho grande" platter on the tune for Victor.

New York by Day—George Simon proudly orating in the Brill Building elevator about B. Goodman's airing of "Satan Takes a Holiday." Archie Fletcher and Larry Spier listening patiently waiting to break in with stories about their tunes.

New York by Night—Joe Marsala. Adele Girard (swing harpist) and the "3 Peppers" giving out solidly at the Hickory House with their stuff on "Chicago Swing." Joe's work has always been good. He and his aids are "pied piper-ing" the folks into their shop nightly. . . . At this date, Russ Morgan is still holding forth at the French Casino, but 'tis said Don Bestor follows shortly. During Morgan-Breese regime, F. C. was No. 1 hangout for our Alley boys. Al Piantadosi, Chester Cohn, Jonie Taps and Charley Warren being seen there regularly. Jack Mills is back in New York after a long European trip. Combined business and pleasure, Jack did, bringing over a great many new tunes.

What Happened?—Jack Robbins was always dead-set against having his copyrighted lyrics reprinted in that nationally circulated magazine which reprints copyright lyrics with permission. Latest issue, however, includes Robbins, Feist and Miller lyrics. Somebody must have changed Jack's mind. Incidentally, Robbins has a swell score in "B'way Melody." . . . Out in Chicago, Art Stiller has been appointed Gen. Mgr.

## Designs New 24 String Guitar



Letritia Kandle

This new instrument, known as the "Grand Letar," is the invention of Letritia Kandle shown here playing it. She designed it and had it built especially for her. The instrument has 26 strings and a lighting effect that is very new and novel, being the first instrument to change color while it is played.

The string grouping used on the "Grand Letar," which has complete harmony has been studied and developed by Miss Kandle over a period of six years, the development being derived from an eighteen string triple-neck Hawaiian guitar which she also designed and had built for her. Miss Kandle has played coast to coast programs over NBC and has done electrical transcription work for RCA. She also has had her own string ensemble for which she did all the arranging.

Miss Kandle demonstrated this instrument at the recent manufacturers convention in New York City.

of the L. Wolfe Gilbert Music Co. The Gilbert Co. has taken over Joe Sanders' new tune, "Tune in on My Heart" . . . if it is up to Joe's other compositions it should be a hit number.

Sam Serwer was up to listen in on Jerry Blaine's Park Central music 't'her night, especially to get an earful of "Sweet Varsity Sue," the muchly debated "musical touchdown song" (which has been kicked around so long, no one knows who's scoring the points) . . . first Feist had it, now Remick has it. But it's all good fun, especially for the Remick publicity men.

Picture of a happy man—Abe Olman listening to Tommy D.'s arrangement of "Song of India." . . . Feist's series of Dorsey arrangements have been the cause of much chatter and great business.

Jane Froman and Al d'Artega spotted a swell new tune on their most recent Jello program. It's labeled "You and I and Love," being co-cleffed by Abe Tavim and Paul Baron. The number is Mack Stark's "honeychile" and he's fathering it to a place on the "most played" list.

Besides G.M.-ing for the Robbins interests, Jack Bregman has the added headache of holding down the post of chairman of the publishers' availability committee in ASCAP. Latter job not only entails satisfying dissatisfied pubs. who complain individually of their too-low ratings, but sometimes a whole gang of them start hollering at once. Lawyers threaten, publishers rave, strong men weaken and children cry for Castoria. It's really a lovely job.

See where Sid Lorraine has signed up Lenny Whitcup and Teddy Powell to write for dear old Marks Music. The boys already have "Boots and Saddles" and "If My Heart Could Only Talk" to their credit. Heh, heh, heh . . . way back in 1924, Lenny Whitcup and his cousin Milt and I went to nearby summer boys' camps in New Hampshire and fought like hell over a ball game. Now look at us—two Alley-cats!

## ARGUE OVER JOB IN WHITE & NEGRO UNIONS

Philadelphia, Pa. — A. Anthony Tomei is going through another siege, this time between Musicians' Local 77, which Tomei is president of, and Local 274, colored union. As the Lexington Casino was being picketed for using nonunion musicians, tooters from Local 274 passed through the lines and accepted the job, at the same time signing a long-term contract. An amicable settlement between the two organizations fell to the ground. With conditions as they are, the charter of Local 274 lies at stake.

## FOR WINCHELL

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shout,  
E nraptured with the news;  
L ong may you live and be about  
L ong may your muse amuse!

## The Birth of "Jibe Rhythm"



Benny Meroff—Gertrude Niesen—Maurie Stein

Benny ("Jibe Rhythm") Meroff, Gertrude Niesen, and Maurie Stein run a race to the coda, in Chicago's own Fritzel and Jacobsen palace, the Chez Paree. Benny, whose new brain child is "Jibe Rhythm" came over to show off his kid, and got Niesen and Stein, (who doubles with Busse for the house and plays a good ride brand of music himself) to jam on jibing. The idea is to kid around with the rhythm, and then to kid around without it. Benny has made a success of it for years, altho now it has a title.

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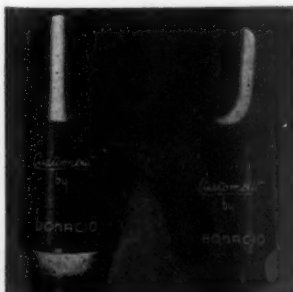
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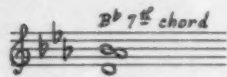




## Will Hudson Answers Your Modern Arranging Problems

Question: Would you be so kind as to help me out on these problems:

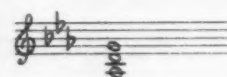
1. Where would you put three saxes (2 altos and tenor) when the brass are in this position?



2. Should the first alto always double the second trumpet?

3. I am writing for three brass and three saxes now but would like to fill in the same arrangements later on with another trumpet, trombone, and tenor sax. In writing my arrangements now, I always leave a note in the chord open between the trombone and second trumpet for the third trumpet I intend to add. Is this a good policy?

4. Kindly fill in with three saxes on this example, or write the entire ensemble the way you would write a B flat seventh chord with the lead on G.



Frank Gillis, Detroit, Michigan

Answer:



2. It is not necessary to always double the second trumpet and the third alto. For example, see the illustration above.

3. I would not advise this policy unless you intend to add the third trumpet very soon, and then only on ensemble passages. In most brass chords you will find that the third trumpet note will come between the first and second trumpet notes, or between the second trumpet and trombone notes. Therefore, when you add the third trumpet part, it will be a simple matter to add the omitted note. In the few chords where this doesn't hold good, it is O.K. to write as you would for four brass and omit the third trumpet note until later on, but I would advise you to do this only on ensemble passages—not for brass choirs.



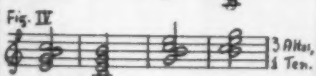
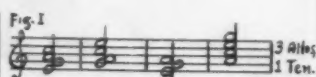
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### BOB CHESTER AND HIS ORCHESTRA

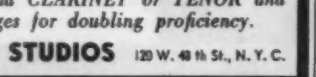
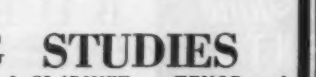
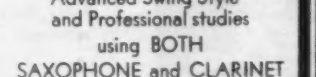
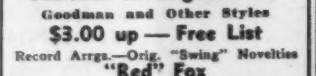
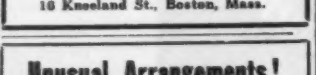
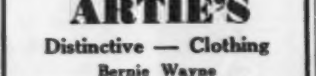
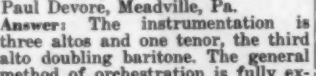
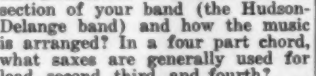
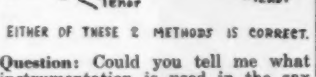
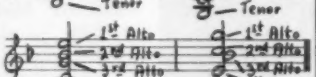
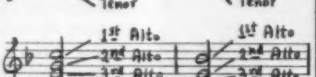
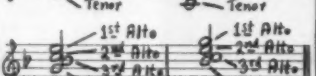
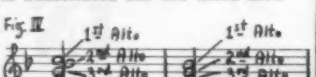
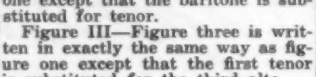
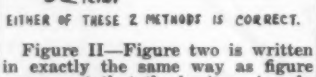
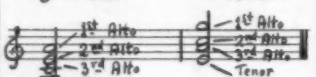
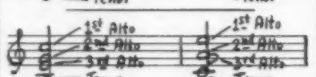
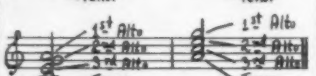
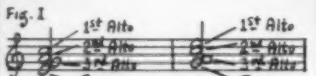
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Answer:



## She Set "Ex-Kings Love" To Music



Audrey Call

Completing a modern violin suite, "Canterbury Tales," written in three movements and based on the royal romance, Audrey Call, youthful concert violinist-composer recorded her original composition for Master Records.

The composition, which Miss Call began writing in Chicago three months ago, is divided into three parts, the first titled, "To A Lady from Baltimore," followed by "The Bishop Checkmates" and "The Duke Takes A Train." Her opening air is comprised of conflicting themes in which she pits the martial strains of "God Save the King!" against the melody of the "Wedding March." The second movement was patterned after the journalistic discussions concerning the famous romance and melodically interprets quotations from the Bishop of Canterbury's fiery remarks and refutations written in H. G. Wells famous Article.

Miss Call began her career at the age of eight, in Marion, Ind., where she was exhibited as a violin prodigy. In 1927, she won competitions in Chicago and Buffalo. The first was sponsored by the Society of American Musicians and the latter took place at the American Music Festival. As a result of her unusual talents, she won a scholarship to the National Conservatory of Music, in Paris. Her violin studies came under the instructions of Capet, Nadaud and Firmin Touche. She also played in the orchestra, at the Conservatory, under the direction of Vincent D'Indy. Returning to the United States, in 1930, depressing economic conditions forced her to cancel a contracted nationwide tour, but in Chicago, she found work in the radio studios where her position has become significant during the past six years. In Chicago, too, she performed her first major concert appearance with the Chicago Symphony Orchestra, playing D'Ambrosia's B Minor Concerto, under the direction of Frederick

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## MCA "SHAKES-UP" PERSONNEL

New York City.—Plenty of personal changes in MCA offices throughout the country. Handling radio for the new Hollywood branch is Harold Hackett, who formerly was in the same capacity in the local office. William Stein will soon take over the West Coast division with Matt Shaw, another recent addition. Jack Carney and Lou Mindling are covering the radio angle here. Charlie Miller, from the Chicago branch, is making a short trip to London and Eddie Elkort has returned to Chicago.

## EX-LEADER & BOOKER IN PUBLICITY GAME

Chicago, Ill.—Joe Kayser, formerly with Consolidated Radio Artists, has become associated with Eddie Richmond and Jack Clarke in the Allied Artists Publicity Service. A prominent figure in the music field for many years, Joe will specialize in publicity for bands.

At the present time Allied Artists handles publicity for many of the outstanding radio artists in Chicago. With the addition of Kayser to their staff they plan to open a new department under his supervision to publicize orchestras from coast to coast. A former batoneer himself and the originator of the one-night stand idea for bands, Joe is exceptionally well fitted by his experience to handle a service of this kind. His thorough knowledge of the problems of orchestras and his familiarity with hotels, cafes and ballrooms throughout the country should enable him to perform exceptional promotional work for orchestras.

Stock. She is at present studying composition under Ulderico Marcelli.

Miss Call has previously written several small compositions for violin, which were recently published by Carl Fisher. Among these are "Serenade for a Corn Stalk Fiddle," "Streamline" and "The Witch of Harlem." Her latest, "Canterbury Tales," is being published by Mills Music, Inc. At present she is working on a concerto for violin and orchestra called "Lapis Lazuli," the title representing a mineral stone found only in Persia and said to be the purest color of blue.

## COMPOSER "OLE MAN MOSE" HAS GOOD WPA BAND

Chicago, Ill.—Chicago swing fans have been neglecting a new colored band which shows great promise of developing into a first-rate group. Zilner Randolph's thirteen piece orchestra was originated soon after Randolph left Louis Armstrong late in 1935.

Born in Dermott, Ark., thirty-eight years ago, Randolph received his college training at Biddle University in Charlotte, N. C. He studied harmony, theory, composition, conducting, instrumentation, piano, and trumpet at the Kregor Conservatory in St. Louis and at the Wisconsin Conservatory in Milwaukee. He has played trumpet in the orchestras of Bernie Young and Louis Armstrong, and has arranged for Earl Hines, Fletcher Henderson, Louis Armstrong, Ted Weems, and Blanche Calloway.

Randolph's greatest interest is composing and arranging. He has done a modern swing version of Mozart's *The Magic Flute*, as well as scored numerous standard hot tunes. Some of his own creations, which are bound to become better known, are *Po' Lisa*, *Supreme Court Shuffle*, *Screwball*, and *Barber College Clip*. He is composer of the well-known *Old Man Mose*, which Armstrong has featured with such success. Randolph is also engaged in the writing of a book on trumpet prelude for advanced students, which he hopes to bring out this season.

The band is booked in and around Chicago for one-nighters. Personnel of the Randolph Orchestra: Zilner Randolph, leader, arranger, and trumpet. Cleo Thomas and Henderson Smith, trumpets. Preston Jackson, Charles Lawson, and Abbott Sayre, trombones. Lucius Wilson, tenor and clarinet. Gordon Jones and Gerald Casey, altos. Richard Barnett, drums. Huey Long, guitar. Lawson Buford, bass. Margie Floyd, piano.

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## Build Up The Soloist! Is Bauduc's Advice

By Ray Bauduc

(Conducted by Sam Rowland)  
Since the advent of swing and the necessarily important digression into either the "Chicago" or "Dixieland" styles, the work of the drummer has become increasingly more important.



RAY BAUDUC

In many bands the drummer is the backbone of the entire rhythm section. In many swing bands he brings certain influences to bear. In dealing with the Dixieland style, improvisation must be done without tension. Members of the band must be completely relaxed, and yet the ensemble must sound full. Southern influences are purely the reason for the term "Dixieland." Some of these musical mannerisms, the technique, and certain phrases are traditionally Southern and were apparent in the original Dixieland form of some twenty-five years ago, for "Dixie-

these Ratatats. Naturally, these are all products of inspiration and extremely difficult to explain.

No. 1 can be used for a rhythm back of a solo or section, for a chorus, or may be used for the last four bars before the last chorus. If this is done, No. 3 would follow as the modulation if the arranger would care to use the rhythm. Then drop into the last full chorus using sixteen bars of No. 2, then using No. 4 for the middle, and then back to No. 2 for the last eight bars ride-out. Of course, each can be used as a separate rhythm. No. 4 sounds better when played on faster numbers.

We call your particular attention to the use of the bass drum. Observe its notation. The bass drum is just as important as the Ratatats, because if the drummer plays two or four to the bar rather than written, the entire phrase will lose its kick. The best effect can always be gained if the marks are followed in each phrase. Attain the proper fingering first, then drop in the bass drum beats. Finally play the phrase in time. These are all typically Dixieland.



land," as expressed by the modern band, is simplified and inspirational relaxation. The rhythm section augments the naturalness of the other instrumentalists. Soloists are favored with a firm unity of backing by the rhythm section, while the ensemble is solid.

### Build Up the Soloist

The important factor of Dixieland today is the background provided by the soloists, which in turn inspires them. Every soloist needs an inspirational build-up for his entrance into his solo. Such inspiration on the part of the rhythm section is called a "sender." These senders, products of inspiration too, are usually short, perhaps two or four measures. Short senders keep the band in its original swing groove without distortion or loss of thought.

**Background of "Dixieland Ratatats"**  
In our previous columns we have shown how these senders are made up. Because these senders had a peculiar style of their own we called them Rub-Bubs. Here's another group which we shall call "Dixieland Ratatats," suitable for an individual or full band chorus. They may also be used as send-off beats. The drummer, any other musician, or arranger, will quickly grasp the Dixieland phraseology by an analysis of

## Teaches Correctly



Gwendolyn Bassett

Gwendolyn Bassett, prominent Chicago accordionist and teacher who is a pioneer in the crusade to put the bass notes of the accordion where they should be in all accordion music... in the bass clef. Miss Bassett is "agin" the old timers who still persist in teaching their pupils to read bass in the treble clef.

New York City.—Dan Christie's spot is bringing in the Dixieland Jazz Band from the Texas Centennial.

## "Bull-Fiddlers Get Big Tone First" Says Haggart

By Bob Haggart

Questions: What is the height of your strings from the finger board? Just what do you mean by saying "Practice for a solid tone?" Is that pizz. or with the bow, and what are the best studies for it? When you fingers and slap with the open hand slap, do you pick with the first two or do you slap by striking the strings with the tops of your third and fourth fingers? Do you use the 2nd, 3rd and 4th positions on the "D" string on fast pizzicato work?—Phil Musumeci, Philadelphia, Pa.

Answers: The following is not a direct answer to the above but more of a discussion on the subjects mentioned.

Concentrate your efforts on a big tone. That, to me, is the main thing in bass playing, and should be foremost in your mind. All your efforts are wasted if you don't have the tone to bring out your ideas. Even if you have a good understanding of the fingerboard and a good knowledge of harmony; if you aren't able to execute your ideas with a good tone, your playing will not be fully appreciated.

The fault sometimes lies in the instrument itself. In this case, there are certain adjustments that can be made in the instrument, that will make a big difference. See that the strings are not too low or too high from the fingerboard; three-eighths of an inch is about right. Make cer-

tain that the bridge fits the bass. The feet of the bridge must conform to the contour of the bass. Be sure that the sound-post is the correct spot, because a half inch one way or the other can make a big difference in the volume and quality of tone. If the sound-post is too close to the bridge, the tone will be loud but will be harsh and rough. If the "G" and "D" strings over-shadow the lower strings, the sound post is too far to the right. If the high notes are weak, the sound post is too far to the left.

While speaking of strings, it is very important that the strings be matched. If the "G" strings is too thick, and the "D" too thin, the tension on the "G" string will take the tone away from the "D," and vice versa. It is best to buy a set, all the same make string.

These suggestions may help you get the maximum of tone out of your bass, regardless of how fine an instrument you own.

In bowing, draw the tone out, don't "rub" the tone out. All the pressure should be applied to the bow by the thumb of the right hand. Start the string vibrating by the pressure of the thumb on the bow; relieve the pressure, and "carry" (Modulate to page 30)

New York, N. Y.—Al Goodman takes over the Hit Parade on CBS Saturday, October 2nd. This will be Goodman's seventh time he has conducted this program.



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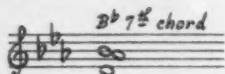
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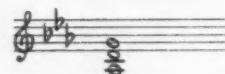
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2. Should the first alto always double the second trumpet?

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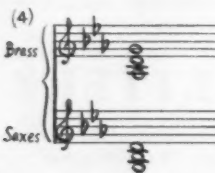
Frank Gillis, Detroit, Michigan

Answer:



2. It is not necessary to always double the second trumpet and the third alto. For example, see the illustration above.

3. I would not advise this policy unless you intend to add the third trumpet very soon, and then only on ensemble passages. In most brass chords you will find that the third trumpet note will come between the first and second trumpet notes, or between the second trumpet and trombone notes. Therefore, when you add the third trumpet part, it will be a simple matter to add the omitted note. In the few chords where this doesn't hold good, it is O.K. to write as you would for four brass and omit the third trumpet note until later on, but I would advise you to do this only on ensemble passages—not for brass choirs.



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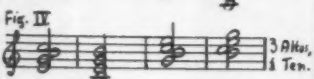
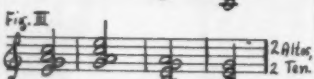
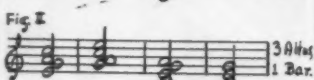
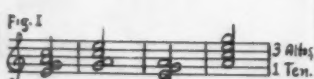
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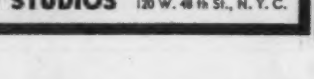
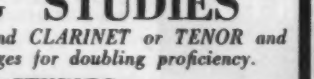
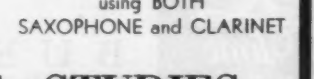
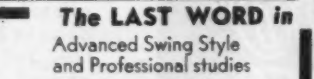
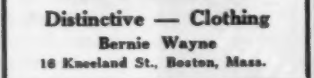
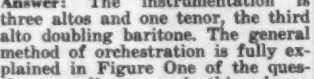
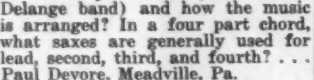
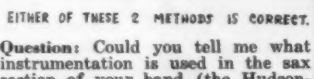
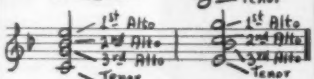
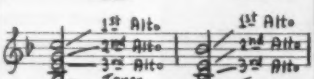
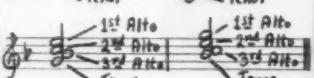
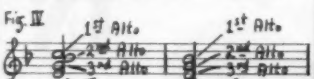
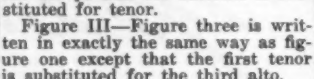
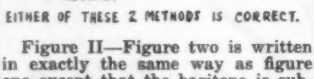
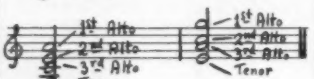
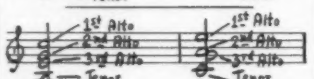
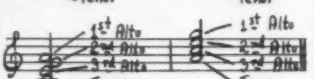
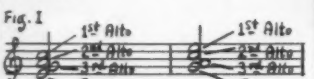
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Answer:



## She Set "Ex-Kings Love" To Music



Audrey Call

Completing a modern violin suite, "Canterbury Tales," written in three movements and based on the royal romance, Audrey Call, youthful concert violinist-composer recorded her original composition for Master Records.

The composition, which Miss Call began writing in Chicago three months ago, is divided into three parts, the first titled, "To A Lady from Baltimore," followed by "The Bishop Checkmates" and "The Duke Takes A Train." Her opening air is comprised of conflicting themes in which she pits the martial strains of "God Save the King!" against the melody of the "Wedding March." The second movement was patterned after the journalistic discussions concerning the famous romance and melodically interprets quotations from the Bishop of Canterbury's fiery remarks and refutations written in H. G. Wells famous Article.

Miss Call began her career at the age of eight, in Marion, Ind., where she was exhibited as a violin prodigy. In 1927, she won competitions in Chicago and Buffalo. The first was sponsored by the Society of American Musicians and the latter took place at the American Music Festival. As a result of her unusual talents, she won a scholarship to the National Conservatory of Music, in Paris. Her violin studies came under the instructions of Capet, Nadaud and Firmin Touche. She also played in the orchestra, at the Conservatory, under the direction of Vincent D'Indy. Returning to the United States, in 1930, depressing economic conditions forced her to cancel a contracted nationwide tour, but in Chicago, she found work in the radio studios where her position has become significant during the past six years. In Chicago, too, she performed her first major concert appearance with the Chicago Symphony Orchestra, playing D'Ambrosia's B Minor Concerto, under the direction of Frederick

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## MCA "SHAKES-UP" PERSONNEL

New York City.—Plenty of personal changes in MCA offices throughout the country. Handling radio for the new Hollywood branch is Harold Hackett, who formerly was in the same capacity in the local office. William Stein will soon take over the West Coast division with Matt Shaw, another recent addition. Jack Carney and Lou Mindling are covering the radio angle here. Charlie Miller, from the Chicago branch, is making a short trip to London and Eddie Elkort has returned to Chicago.

## EX-LEADER & BOOKER IN PUBLICITY GAME

Chicago, Ill.—Joe Kayser, formerly with Consolidated Radio Artists, has become associated with Eddie Richmond and Jack Clarke in the Allied Artists Publicity Service. A prominent figure in the music field for many years, Joe will specialize in publicity for bands.

At the present time Allied Artists handles publicity for many of the outstanding radio artists in Chicago. With the addition of Kayser to their staff they plan to open a new department under his supervision to publicize orchestras from coast to coast. A former batoneer himself and the originator of the one-night stand idea for bands, Joe is exceptionally well fitted by his experience to handle a service of this kind. His thorough knowledge of the problems of orchestras and his familiarity with hotels, cafes and ballrooms throughout the country should enable him to perform exceptional promotional work for orchestras.

Stock. She is at present studying composition under Ulderico Marcelli.

Miss Call has previously written several small compositions for violin, which were recently published by Carl Fisher. Among these are "Serenade for a Corn Stalk Fiddle," "Streamline" and "The Witch of Harlem." Her latest, "Canterbury Tales," is being published by Mills Music, Inc. At present she is working on a concerto for violin and orchestra called "Lapis Lazuli," the title representing a mineral stone found only in Persia and said to be the purest color of blue.

## COMPOSER "OLE MAN MOSE" HAS GOOD WPA BAND

Chicago, Ill.—Chicago swing fans have been neglecting a new colored band which shows great promise of developing into a first-rate group. Zilner Randolph's thirteen piece orchestra was originated soon after Randolph left Louis Armstrong late in 1935.

Born in Dermott, Ark., thirty-eight years ago, Randolph received his college training at Biddle University in Charlotte, N. C. He studied harmony, theory, composition, conducting, instrumentation, piano, and trumpet at the Gregor Conservatory in St. Louis and at the Wisconsin Conservatory in Milwaukee. He has played trumpet in the orchestras of Bernie Young and Louis Armstrong, and has arranged for Earl Hines, Fletcher Henderson, Louis Armstrong, Ted Weems, and Blanche Calloway.

Randolph's greatest interest is composing and arranging. He has done a modern swing version of Mozart's *The Magic Flute*, as well as scored numerous standard hot tunes. Some of his own creations, which are bound to become better known, are *Po' Liza*, *Supreme Court Shuffle*, *Screwball*, and *Barber College Clip*. He is composer of the well-known *Old Man Mose*, which Armstrong has featured with such success. Randolph is also engaged in the writing of a book on trumpet preluding for advanced students, which he hopes to bring out this season.

The band is booked in and around Chicago for one-nighters. Personnel of the Randolph Orchestra: Zilner Randolph, leader, arranger, and trumpet. Cicero Thomas and Henderson Smith, trumpets. Preston Jackson, Charles Lawson, and Abbott Sayre, trombones. Lucius Wilson, tenor and clarinet. Gordon Jones and Gerald Casey, altos. Richard Barnett, drums. Huey Long, guitar. Lawson Buford, bass. Margie Floyd, piano.

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## Build Up The Soloist! Is Bauduc's Advice

By Ray Bauduc

(Conducted by Sam Rowland)  
Since the advent of swing and the necessarily important digression into either the "Chicago" or "Dixieland" styles, the work of the drummer has become increasingly more important.



RAY BAUDUC

In many bands the drummer is the backbone of the entire rhythm section. In many swing bands he brings certain influences to bear. In dealing with the Dixieland style, improvisation must be done without tension. Members of the band must be completely relaxed, and yet the ensemble must sound full. Southern influences are purely the reason for the term "Dixieland." Some of these musical mannerisms, the technique, and certain phrases are traditionally Southern and were apparent in the original Dixieland form of some twenty-five years ago, for "Dixie-

these Ratatats. Naturally, these are all products of inspiration and extremely difficult to explain.

No. 1 can be used for a rhythm back of a solo or section, for a chorus, or may be used for the last four bars before the last chorus. If this is done, No. 3 would follow as the modulation if the arranger would care to use the rhythm. Then drop into the last full chorus using sixteen bars of No. 2, then using No. 4 for the middle, and then back to No. 2 for the last eight bars ride-out. Of course, each can be used as a separate rhythm. No. 4 sounds better when played on faster numbers.

We call your particular attention to the use of the bass drum. Observe its notation. The bass drum is just as important as the Ratatats, because if the drummer plays two or four to the bar rather than written, the entire phrase will lose its kick. The best effect can always be gained if the marks are followed in each phrase. Attain the proper fingering first, then drop in the bass drum beats. Finally play the phrase in time. These are all typically Dixieland.



land," as expressed by the modern band, is simplified and inspirational relaxation. The rhythm section augments the naturalness of the other instrumentalists. Soloists are favored with a firm unity of backing by the rhythm section, while the ensemble is solid.

### Build Up the Soloist

The important factor of Dixieland today is the background provided by the soloists, which in turn inspires them. Every soloist needs an inspirational build-up for his entrance into his solo. Such inspiration on the part of the rhythm section is called a "sender." These senders, products of inspiration too, are usually short, perhaps two or four measures. Short senders keep the band in its original swing groove without distortion or loss of thought.

**Background of "Dixieland Ratatats"**  
In our previous columns we have shown how these senders are made up. Because these beats had a peculiar style of their own we called them Rub-Bubs. Here's another group which we shall call "Dixieland Ratatats," suitable for an individual or full band chorus. They may also be used as send-off beats. The drummer, any other musician, or arranger, will quickly grasp the Dixieland phraseology by an analysis of

New York, N. Y.—Al Goodman takes over the Hit Parade on CBS Saturday, October 2nd. This will be Goodman's seventh time he has conducted this program.



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## Teaches Correctly



Gwendolyn Bassett

Gwendolyn Bassett, prominent Chicago accordionist and teacher who is a pioneer in the crusade to put the bass notes of the accordion where they should be in all accordion music... in the bass clef. Miss Bassett is "agin" the old timers who still persist in teaching their pupils to read bass in the treble clef.

New York City.—Dan Christie's spot is bringing in the Dixieland Jazz Band from the Texas Centennial.

## "Bull-Fiddlers Get Big Tone First" Says Haggart

By Bob Haggart

**Questions:** What is the height of your strings from the finger board? Just what do you mean by saying "Practice for a solid tone?" Is that pizz. or with the bow, and what are the best studies for it? When you fingers and slap with the open hand slap, do you pick with the first two or do you slap by striking the strings with the tops of your third and fourth fingers? Do you use the 2nd, 3rd and 4th positions on the "D" string on fast pizzicato work?—Phil Musumeci, Philadelphia, Pa.

**Answers:** The following is not a direct answer to the above but more of a discussion on the subjects mentioned.

Concentrate your efforts on a big tone. That, to me, is the main thing in bass playing, and should be foremost in your mind. All your efforts are wasted if you don't have the tone to bring out your ideas. Even if you have a good understanding of the fingerboard and a good knowledge of harmony; if you aren't able to execute your ideas with a good tone, your playing will not be fully appreciated.

The fault sometimes lies in the instrument itself. In this case, there are certain adjustments that can be made in the instrument, that will make a big difference. See that the strings are not too low or too high from the fingerboard; three-eighths of an inch is about right. Make cer-

tain that the bridge fits the bass. The feet of the bridge must conform to the contour of the bass. Be sure that the sound-post is the correct spot, because a half inch one way or the other can make a big difference in the volume and quality of tone. If the sound-post is too close to the bridge, the tone will be loud but will be harsh and rough. If the "G" and "D" strings over-shadow the lower strings, the sound post is too far to the right. If the high notes are weak, the sound post is too far to the left.

While speaking of strings, it is very important that the strings be matched. If the "G" strings are too thick, and the "D" too thin, the tension on the "G" string will take the tone away from the "D," and vice versa. It is best to buy a set, all the same make string.

These suggestions may help you get the maximum of tone out of your bass, regardless of how fine an instrument you own.

In bowing, draw the tone out, don't "rub" the tone out. All the pressure should be applied to the bow by the thumb of the right hand. Start the string vibrating by the pressure of the thumb on the bow; relieve the pressure, and "carry" (Modulate to page 30)

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## MODULATIONS ON THE ELECTRIC GUITAR

By Gene Mack

### Modulations

In the early days of the electric guitar, modulations were more common than they are now on this instrument. I suppose it is because players do not make them interesting enough. Practically all one hears now in this respect is a one-measure glissando from the tonic chord of the ending chorus to the dominant chord of the new key. Of course, for all practical purposes this is quite sufficient. It is fairly easy to perform and sounds well. Because of this, I would like to classify all the possible direct modulations with the best ways to play them in one or two measures. You will note in the following table, there are no modulations to the keys of F# or B. Direct modulations are impossible to these keys from the key of C.

The modulations should be transposed to all keys used in dance work, in order to obtain full use from this table.

Keys	Via	Chords
C to Db	Dom. to Dom.	G7 to Ab7
C to D	Dom. to Dom.	G7 to A7*
E to Eb	Dom. to Dom.	G7 to Bb7*
C to E	Tonic to Dom.	C to B7
C to F	Tonic to Dom.	C to C7
C to G	Tonic to Dom.	C to D7
C to Ab	Tonic to Dom.	C to Eb7
C to A	Tonic to Dom.	C to E7
C to Bb	Tonic to Dom.	C to F7**

(\* = not good) (\*\* = sounds bad)

In order to compensate for the unsatisfactory modulations started above and in the hope of creating a desire for more interesting modulations, I offer the following modulations based on the seven-string A7th tuning: (G A C# E A C# E).

Modulation from C to D:  
Cut No. 1  
Diagram showing placement of the bar on the fingerboard:

Cut No. 2  
Modulation from C to E flat:  
Cut No. 3  
Diagram of fingerboard:

Cut No. 4  
Modulation from C to B flat:  
Cut No. 5  
Diagram of fingerboard:

Cut No. 6  
Players using the six-string A major tuning may disregard the bottom string of the above diagrams. The absence of the seventh of the chord will not be greatly felt, although it is desirable to include it. It is presupposed that the players use a round bar, otherwise it will not be possible to obtain sixth or ninth chords as shown above. It is rather difficult to become accustomed to the round bar but is highly recommended by authorities and every player should learn to use one.

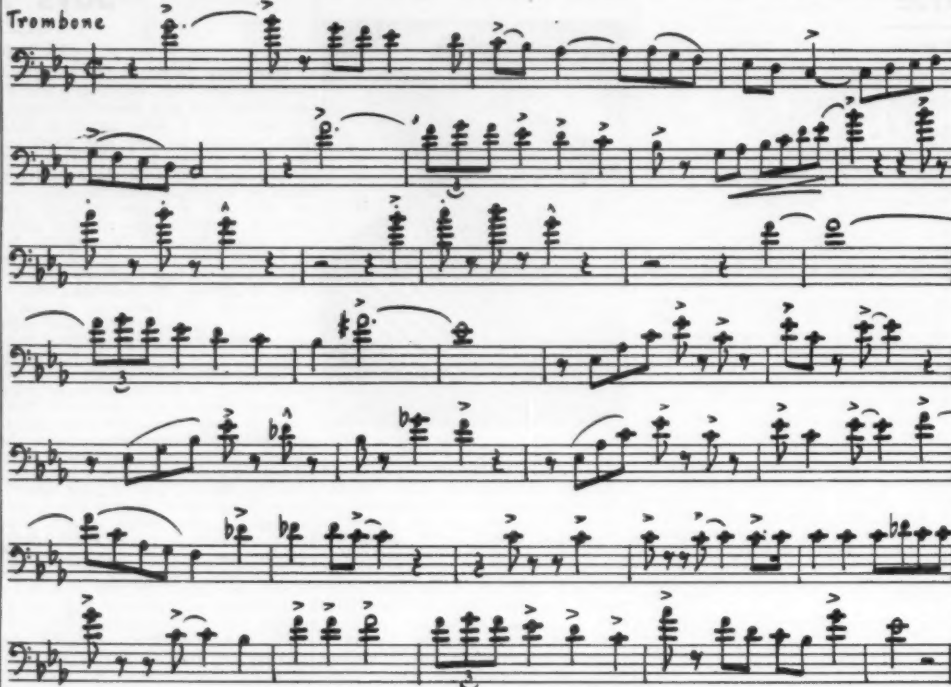
### Questions and Answers

Question: Whose orchestra do you play with and where are they working now? F. O. B., St. Louis.

Answer: I am featured as electric guitarist with Lee Shelley's Orchestra. I double on Spanish guitar but do most of my work on the electric as the arrangements are built to feature the electric guitar as much as possible. At present, we are at the Willows in Pittsburgh.

Question: I should like to know who plays the electric guitar in

## Claude Jones Trombone Style



## CHICAGO NEWS

(Continued from page 3)

in the spacious ballroom of the Vista. College students and other cats flocked to the opening the 24th and gave the lads a genuine, thrilling send off which was well earned. These kids can really take off!

Iron-lipped, sober faced little Roy Eldridge and his crew of satchelmouths will open for the fall and winter season at Sam Beers' Three Deuces Cafe with Art Tatum, fleet fingered pianist, filling in during the intermissions. Beers is also inaugurating a swing contest every Tuesday night when five-piece white combinations will be invited to play against Roy and his cohorts in a

Clyde Lucas' Band—and incidentally, I think he tops any other guitar player. H. B., New York City.

Answer: Paul Geil is the one you refer to. He plays first trumpet in the band and doubles on the electric guitar.

Question: Will you please tell me if Gene Gifford is still arranging for the Casa Loma Orchestra? J. R., Patterson, N. J.

Answer: Gene Gifford makes an occasional arrangement for Glen Gray but not very many.

Question: Will you please let me know what the correct or most popular tuning is for the electric guitar in the orchestra? J. G., New Castle, Del.

Answer: I recommend for orchestral and also solo playing: A C# E A C# E.

(Editor's Note: Send all questions direct to Gene Mack, 41 Tyler St., Quincy, Mass.)

general jam session from one to five in the morning.

Louis Panico and his band after a very successful season of one-nighters covering fifty thousand miles with plenty of dough all the way. Louis stated that it was most successful trip he had ever made. Panico is leaning more and more toward dixieland and has had many compliments on the way the band is beginning to groove it.

Sandy Williams after playing engagements in Washington, D. C. and Pittsburgh replaced Carlos Molina at the Continental Room of the Stevens Hotel Sept. 30th. Sandy has augmented his band for this appearance and with that 'ole master of swing piano, Jack Gardner, the band should be very successful. His crew is an all local combo.

Frankie Masters seems to be holding his own at the College Inn of the Sherman with Al Trace and his band doing a fine job in the afternoons.

The King's Jesters with Marjorie Whitney opened the early part of last month at the Blue Fountain Room of the Hotel La Salle replacing Paul Sabin's band.

George Ramsby, South Bend bassist and warbler a la pash-pash showed the local cynics a thing or two the other night when he "sent" the cash customers at the Chez Paree, singing in the floor show and over the air with Stein's Band. It was his first appearance in Chicago and he was received so enthusiastically by the crowd of usually disinterested blue-bloods that he will doubtless be recalled in a short time. Ramsby for the past few months has been singing and playing at the Club Lido in South Bend. He plays fine bass but that rippling silver voice he possesses makes 'em swoon from South Bend on up.

Henry "Hot Lips" Busse and his fine show band have recently been heard swinging out a great deal. Joe Macek can be heard getting off on some of those fine tenor choruses and Mel Winters at the piano is one of the best. Maurice Stein and his small swing combination alternate with the Busse band have been improving all the time.

"Hello, y'all" Kay Kyser will re-

turn to the Blackhawk following Colonel left-handed Sanders, Oct. 11th. The Kuhnle, Suh, after a long successful season at the Blackhawk will take a much needed vacation followed by a string of one-nighters which will end up at the Mark Hopkins Hotel in San Francisco around the first of the year. Joe's been telling us what fine bass fishing they have on the White River down in the Ozarks so Editor Glenn Burrs is going along to see if he is telling the truth about this fishing business.

The Blackhawk Restaurant celebrated its 11th birthday as a night club on Sept. 15th. Out of these 11 years the old Coon-Sanders and the present Joe Sanders orchestras have been in this spot seven years. Quite a record for Joe. Joe was given a big send-off by the WGN announcer and was also presented with a scroll which had the names of over 11,000 people, all friends of Joe and his band wishing him good luck.

Freddie Martin and his sweet band continue as prime favorites at the Aragon while Ted Weems turns out a versatile brand of sweet and jam at the sister ballroom, the Triad.

### 6-DAY WORK EXTENDED

Chicago, Ill.—James Petrillo, local musicians' czar, has extended the six-day musicians' working rule to Class B and C niteries. When first inaugurated Labor Day, the ruling included only Class A spots.

Detroit, Mich.—Milton King's fine local band is supplying dance melodies at the Aragon Ballroom.

## PLAYING MUTED HORN ALL-NIGHT GRIPED McPARTLAND

By Tom Collins

Chicago, Ill.—Yeah, Pops! Back to town last month came one of the papas of swing in the iron-lipped personage of one James (Jimmy) McPartland. Out Evanston way on McCormack and Dempster in the luxurious "Cormaine" Jimmy and his cohorts; Brother Dick McPartland (guitar), the irrepressible Ding Bell (clarinet), and Bud Glenn (bass) gave out with a minimum of side men but a maximum of inspiration. Jimmy is playing as well as ever despite his gripe about having to play in a mute all night and comes closer to emulating Bix than anyone. It's a distinct kick to hear a trumpet man get off in that easy, concise Dixieland style even though the stodgy Saturday nite patrons were wont to request "The Merry-Go-Round Broke Down" and other popular miscellanies of popular music. Listen to them go on "Muskrat Ramble", "Royal Garden Blues", "Basin Street" etc.

Young Hank Senne and his band, playing at the newly remodeled Chateau Ballroom are developing a new sweet style along the lines of Shep Fields with lilting brass triplet figures running through most of their arrangements. These figures interspersed with romp rhythm furnish a nice lift for dancing and make the band very popular with the lovers of tempo "de breath of spring" who frequent the Chateau and country clubs which Hank plays on his nights off. The band has three rhythm, three trumpets, and three tenors or two tenors (or one tenor, what the hell) and two altos when Hank lays down the baton to take a hand in the proceedings. Johnny Suss who heads the brass section is probably the only trumpet man in captivity who plays and runs a beer tavern at the same time and does a good job at both. Senne's outfit would be ideal for a hotel dining room and it is rumored that several hotel managers are considering for the winter season.

Walter Green, former arranger for the late Orville Knapp has completely recovered from tuberculosis after spending several months in a Denver sanitarium and is now battling them out for Freddie Martin.

Swing-starved local cats are licking their chops in delightful anticipation of Jimmy Dorsey's opening at the Congress Hotel Oct. 21.

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## USING THE MAJOR & MINOR SEVENTHS ON ACCORDION

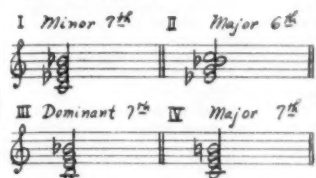
By Howard Randen

Last week we discussed major and minor sixth chords. This week it is to be major and minor sevenths.

The seventh chord is one of the most useful in a musician's repertoire. Its four note construction gives it a solidity, color and handiness unequaled by any other chord.

There are three types of seventh chords in general use. They are minor seventh, dominant seventh and major seventh. The dominant seventh is the one that appears on the bass of your accordion. The minor seventh and the major seventh are simply alternates of the dominant seventh.

A minor seventh chord consists of a tonic minor chord plus a minor third. An example of this is figure one (1). The C minor seventh would therefore be a C minor chord which is C-Eb-G plus a minor third, or Bb. Take any minor chord and convert this to a minor seventh for your own practice.



Analyzing a minor seventh, you find that inverted to its second position, figure two (2) it becomes nothing more than a major sixth chord, the type we spoke about in our last article. How, you ask, is this important? It is important because the chord becomes so flexible that you can use it in many different keys. By being able to utilize such a chord in its various inversions, you will find that it will eliminate those big jumps on the bass side that are extremely awkward if a radical change of key occurs in harmony.

It is best to learn the minor seventh chords in their first position as minor seventh and to think of them as minor sevenths when you come to them. These and other alternate chords are inclined to be confusing because of their great flexibility and because there are many different ways of naming them—a practice which pedagog's delight in because it makes music appear so mysterious and technical to the eager student.

Let's try and give you an illustration of the utility of this minor seventh chord. Supposing that the melody note is C. However the harmony for this particular note and in that measure is an Eb major chord comprising the notes Eb-G and Bb. Obviously the melody note is entirely out of key. We want to harmonize that note with the Eb bass. Well, first we could use the C minor seventh. It would be played by fingering the C minor chord in the bass and adding the missing Bb. Second, you could use the Eb major sixth harmony. So instead of a C minor seventh chord, we would have an Eb major sixth. You do not have this chord in your bass but you do have an Eb major chord. You would therefore play the Eb major and add the missing C note in the counter bass. The third way would be to figure that this is just Eb harmony, play your Eb major chord in the bass and let that suffice to support your C melody note on the right hand.

Right here you might ask,—why go to all the trouble of construct-

## Barney Bigards Fine Chorus On "Mississippi Moan"

Bb Clarinet



ing the C minor seventh of the Eb major sixth in the bass when it is so easy to use the plain major, Eb chord? The reason is—color. There is an added zip, a certain edge to the C minor seventh or the major sixth that a plain major does not have. We have said before that jazz to be effective as such, calls for a certain blueness in its harmonic structure and rhythm. If it is too sugary it is not effective. It's got to get under your skin in order to give you, the listener, an impulse. And the closer the harmony, the bluer the chords, and the more chance it has of insinuating itself under your consciousness. The smooth major chords simply glide over and away as uneffectively as a drop of water rolling over a piece of oiled paper. Of course, all the above must be within reason. Too much of any one thing spoils its effectiveness.

The dominant seventh chord (figure three (3) appears in your basses and appears also in every key as a stock chord. However the major seventh figure four (4) is a little more unusual. It is definitely an altered chord, in a complete class by itself. It consists of a major chord with the addition of a major third. For instance, a major third is C-E-G, and the major third to G would be B natural, therefore the

C major seventh would be C-E-G-B natural. Its utility consists in avoiding a wide jump of harmony. For instance, suppose your melody note is B and your harmony is C major. Put the two together and you have a C major seventh chord. What basses and counter basses to use then depends upon the performer and also depends, in this and in the other cases, upon the construction of the piece. That is, the resolution might call for one counter bass as against another. These things can again be worked out in actual practice. For instance, in the above example if the chord following the C was F, then we'd want to construct the C major seventh because it would lead nicely into F. But suppose the chord following was E major, radical but possible. then we would be licensed to alter that harmony in order to avoid too wide a jump from C to E in the basses. Very often the major seventh as used by the modern arranger, is played incompletely by omitting the root, in this case C.

All this is left to the taste and discrimination of the musician himself. What you are striving for is certain effects, and you are entitled to even alter your harmony to get that effect provided, of course, you (Modulate to page 32)

## DORSEY MEN GRIPED O'ER TENNIS STARS "DRUMMING"

By Jack Egan

Gene Mako, the tennis star, doing a lot of sitting in with Tommy Dorsey's band and Tommy's band complaining audibly because Gene can't play drums—not the way Dave Tough does anyway... Charlie Margulies is thinking of forming his own band—why not, everybody else is doing it?... Barney (Casa Loma advance man) McDewitt's wife, Actress Olive Olsen, very seriously injured in an auto crackup in the mid-west... Dick McDonough paraded into the Onyx the other night wearing a tuxedo and black and white sport shoes. Mentioned here simply by way of scooping Esquire... Lee Costaldo, former trumpet tooter with Artie Shaw, now blasting out for Tommy Dorsey's crew... Artie, by the way, is searching for a new girl vocalist... Charlie Barnet to the coast to become a movie actor... A gal, seated at a table in the Onyx the other night, reached into a suitcase she carried with her and pulled out a snake which she wrapped around her neck. You know how surprised people are when they wake up in a night club and see snakes? You should've seen the expression on that snake's face when he woke up and saw people?... And in closing, may I give you our new theme song, "Loving It Up on the Downbeat!"... Owah!

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## ANDY KIRK'S PIANIST ALSO BRILLIANT ARRANGER

By Sharon A. Pease

May we present the latest sensation among the "swing" pianists—Mary Lou Williams (nee Winn) featured with Andy Kirk and his "Clouds of Joy", current attraction at the Grand Terrace, Chicago.

Mary Lou was born in Pittsburgh in 1910... began playing the piano at the age of five... at the age of seven she was considered a child prodigy and played concerts for the students at Pittsburgh University. Gifted with a remarkable ear, she was able to memorize symphony scores as well as popular tunes after hearing them for the first time.

Her career was almost shattered when her arm was broken in three places as the result of a severe fall.

It finally healed perfectly after two settings. She continued musical studies until she graduated as an honor student from High School in 1925.



MARY LOU WILLIAMS

For the next two years she traveled the entire Keith Orpheum Circuit with the Seymour and Jeannette act. Married John Williams, saxophonist with the act, in 1926. Her first experience as an orchestra pianist came in 1927 when she played with her husband's little band in Memphis. Later she made Brunswick recordings with the Andy Kirk Orchestra and in 1931 joined the organization as regular pianist.

The success of Andy Kirk lies in the fact that he allows the members in his band an opportunity to "do something". (When you hear them listen to Dick Wilson "do something" to that tenor sax.)

### A Brilliant Arranger

Mary Lou has contributed a great deal to the success of the Kirk Band. As well as being the featured pianist she has developed into a top flight composer and arranger of "swing" music.

In addition to arranging many numbers for Kirk she has been arranging some of her own compositions for other leaders.

The number "Roll 'Em" featured and recently recorded by Benny Goodman was composed and arranged by Mary Lou. She has also done "Camel Hop" for Benny which will be recorded shortly. Robbins' own the copyrights on these numbers and will publish them in the near future.

So pleased was Benny Goodman with these arrangements, he made Mary Lou a very attractive offer to arrange for him exclusively, but it was rejected.

She recently arranged another of her numbers "Mellow Bit of Rhythm", written in collaboration with Herman Walder, for Red Norvo. Other of her arrangements have been sold to Louis Armstrong, Casa Loma and Bob Crosby.

### Plays Wonderful Blues

Other than swing numbers she has written some popular tunes, one of them "Cloudy" has been taken by Chappel and should be released soon.

Mary Lou has recorded several of her composition for Decca, including "Isabelle", "Corny Rhythm", "Mary's Special", "Overhand", "Clean Pickin'" and "Swingin' for Joy". The last named is her favorite.

Herewith are twelve bars of "Drag 'Em", a blues composed by Mary Lou. A careful study will disclose some fine ideas. The bass figure used in the fifth and sixth measures is very effective in playing the blues. The extremes of the tenth are the root and tenth and the center note moves upward and downward through the fifth, sixth and seventh. Of course this figure can be transposed to any chord, and innumerable major or seventh licks can be used in the treble.

The "Boogie" strain used in measures nine and ten will be more effective if the treble chords are struck about a thirty-second ahead of the beat.

## Example of Mary Lou's Style On "Drag 'Em Blues"

## HAGGART'S BASS COLUMN

(Continued from page 27)

pressure on the string after it has the bow across the string. Too much started vibrating, tends to make the tone harsh and raspy. Practice scales slowly and use plenty of pressure on the left hand. If you have small fingers try to use as much "meat" as possible, and forget about playing on the tips of the fingers. Playing in a dance band calls for comparatively little technique, and the tips of the fingers are only used in advance symphony work where difficult passages sometimes run you into the "thumb position."

In picking the bass, I use the first two fingers with the thumb as a support on the side of the fingerboard. "Pop" Foster, originally with Luis Russell, once told me always to pull the string towards you. The string must vibrate, but if you pull straight out from the fingerboard, the string will snap and stop the vibration. That is very easy to see. I always remembered that the tone is the important thing, and have always tried to "yank" the string in such a way that it would vibrate freely, and not be covered up by a buzz or a snap. The thing to do is to find a happy medium where you

get a clear note by pulling the string as hard as possible to the side with out the motion becoming too awkward.

Some support the thumb on the fingerboard and use the strength of the hand, while others tuck the thumb under and use the wrist and forearm motion. The former is good for a solid two-to-the-bar, and the latter is better when you are playing "four" and want to accent certain notes.

A bass is a bass, not a set of drums, (I have been told), but if you take choruses and you slap the bass, feature the notes, not the slaps.

In answer to the last question, regarding the advisability of going "up in position" in fast pizzicato work, I can only say that it is up to the individual. If you know the fingerboard, you should know when to go across the strings and when not to. That is a question of learning all the positions thoroughly and having good intonation and execution, it is necessary to have thorough knowledge of the instrument. For edge of the fingerboard. Shifting from one position to another should be second nature, and the only way to acquire that is to study.

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## SHE TAKES HER HARP LESSONS IN A TRAILER

Chicago, Ill.—Katherine Langley is one industrious harpist who doesn't want to let a trip to the coast interfere with harp lessons. She has evolved the following ingenious Home Study course;—Her Scott Home-recording machine is being fitted in the trailer together with the harp. Her teacher, Aileen Peters of Chicago, will assign lessons in advance. When Kay believes she knows an assignment well enough, a recording will be made and sent on to Miss Peters, who in turn will reproduce it on her machine and send back a report, be it good, bad, or indifferent. (Pause for breath). How's that. Something for the Educational Department to think about. Here's a sample of correspondence between Miss Langley and Miss Peters:

Dear Miss Peters:—  
Enclosed is Lesson No. 9 in Bach Studies.

Yours hopefully,  
K. L.

Dear Katherine:

All fine except static in center of record. Is that the engine, a mistake, crack in disc or what? Think you better repeat.

Sincerely,  
A. P.

Dear Miss Peters:

Static caused by train whistle. I've gone on to next page.

Truly,  
Kay.

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## Which Is Best - The Lombardo Or The New York Tone?

By Norman C. Bates

You might call the above title either looking for trouble or leading with my chin. However, here goes. If you Lombardo fans in the back seats will stop bellowing and sit down I'd like to explain that this



NORMAN BATES

article is to be your own. First of all let us check and analyze the component parts of each tone and their reactions.

The essential tendency of the saxophone tone is controversial, not critical. I shall try to weigh the merits and demerits of both tones, leaving you to choose toward legato phrasing and slurred passages. Granting the above to be true, there is more in this than meets the eye. For instance, the Lombardo tone is strictly on the legato side and everything they phrase has a slurred lilt to it created by jockeying and crooning the air in the throat for every note. This anticipating of each note is all very well but what about keeping in pitch? I have yet to find the saxophonist who could noodle two and one half octaves in tune via anticipation of a note before vibrating the reed at its best speed. You only have to ask some correctly trained vocalists how long it took them to sing one octave in tune, never mind two and one half. Besides the vocalists does not have the difficulties of the instrument to contend with.

My point is this, that where the Lombardo tone as an effect is highly emotional and appealing for a short duration it limits and deprives the player of too many elements of control to be definitely lasting in better saxophone playing. It should be classed along with sub-tone clarinet playing for like sub-tone it is limited to certain type phrases, creates great emotional appeal, limits technique, staccato, pitch, ensemble blend, etc. We would not think of accepting sub-tone as the standard clarinet quality even though it is very desirable at times. Therefore, why should the Lombardo tone be listed or copied as a standard for the best there is in saxophone tones. The above is not a bigoted opinion on my part as I have tested, balanced and analyzed both tones for their possibilities before venturing to make these statements. I can also state that with all of this the Lombardo boys are to be praised for the creation and popularizing of this tonal effect and I hope they will have only continued success. However, I can see no point in so many trying to steal their thunder. No more than if all singers were to accept Rudy Vallee's voice and style, though very commercial, as the standard for all voice culture.

### New York Tone Not New

The standard or really accepted tone, misnamed the New York tone, is not new. It has been developed slowly as each year has furthered our knowledge of what the saxophone possibilities really are.

Actually the New York tone is the evolution of many ideas. First it was found that a better control of the breath was needed in order to get the maximum resonance and Reed speed, giving access to better pitch, endurance and great depth of tone. The result being the adoption of abdominal breathing. I had best

pause to explain that this type of breathing has been used for hundreds of years by singers. However, only recently has it been adapted to wind instruments. It is of special advantage to the saxophonist as it does away with noodling and unsteadiness of tone. Second and greatest in favor of the New York tone is that if correctly done the same set embouchure can be used for every note on the saxophone which invariably gives better blend to all sax sections using this type tone as well as giving each individual of the section the chance to control dynamics, staccato, vibrato and expression without loss of intonation. Third with the New York tone the entire register of the saxophone has the same quality whereas the Lombardo type each octave has a different character not to mention changes in vibrato which is death to any ensemble. Individually the saxophonist taking a chorus is unhampered in his choice of ideas and almost any musical effect is permissible. However, when it comes to a full orchestra blend both brass and sax, give me the New York tone every time.

To compare each tone point for point here is how they shape up:

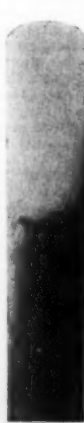
#### Lombardo Tone:

1. Very emotional, expressive, this has color but lacks depth.
2. Pitch—poor.
3. Vibrato—uncontrolled, too wide, cause of unsteady pitch.
4. Staccato and rhythmic control limited due to noodling.
5. Dynamic—lack pitch and control because of weak embouchure control and unsteady reed speed.
6. Technique—fair but lacks speed, neatness and control due to anticipation of notes slowing down the fingers, tongue, interval response and reed speed.
7. Blend—poor, two or more individuals could not possibly noodle saxophone alike or in tune for the entire register no matter how long they tried.

#### New York Tone:

1. Possibilities—Expressive, fairly emotional, full, has depth, timbre and sonority.
2. Pitch—even, steady.
3. Vibrato—easy control (though not always done).
4. Staccato and rhythmic control unlimited as tone is level, steady and full which amplifies the tongue touch and rhythm.
5. Dynamics—good pitch and control due to level reed speed and a set embouchure.
6. Technique—unlimited as each note responds to the high reed speed—gives good balance and evenness.
7. Blend—good, both alone and in the section as intonation is level and all timbre balanced.

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"You sure do," says Anson. "I can even hear a vacuum cleaner in there somewhere!"

### TRUMPETER SELLS EGGS TO MOVIE STARS

Robert Emmet Dolan, maestro of the Sunday Night Party, gets his supply of eggs from Charlie Margulis, trumpet player in his orchestra. Margulis operates a dairy farm at Bedford, N. Y., on the side, and sells his eggs not only to Dolan, but also to Jane Pickens, Fred Allen, Ed Wynn, Mark Warnow, Walter O'Keefe, and Kate Smith.

## A Good Tailor Wouldn't Sell A Mouthpiece Made For A Ubangi!

By John O'Donnell

Many brassmen have ruined a perfect firm relaxed form by playing on a mouthpiece with an inside circle bigger than their embouchure. Many have loosened and cramped a perfect firm relaxed form by playing a mouthpiece with inside circle smaller than their embouchure. A good tailor won't sell you a 42 pants if you measure a 36 or a 36 if you measure a 42, so take my advice brassmen, don't buy a mouthpiece until you have first measured the inside circle of lips and of mouthpiece.

**Question:** Why do I have trouble with numbers when they have a long run of dotted eighth notes followed by sixteenths? Carl Andrews, Buffalo, N. Y.

**Answer:** The dotted eighth, being the heavy note, is easier to keep firm and balanced on. As you must relax to play the sixteenth, it is possible that you collapse on the sixteenth instead of relaxing. June, 1937 issue of Down Beat, Killer No. 6, Exercise No. 1 and 2 will help correct this fault.

**Question:** Why do I dread to attack the first note after placing my mouthpiece? Clyde Horton, Boston, Mass.

**Answer:** By the sound of your letter you have two ways of attacking your first note after placing the mouthpiece. Sometimes you attack the note with your upper lip and upper muscles and other times you attack the note with the lower lip and lower muscles. This condition makes you nervous and what little confidence you've gained with a few good attacks is lost after just one bad attack. The March, 1937 issue of Down Beat, Killer No. 3, Exercises 1, 2, 3, 4, 5, 6, 7, 8, will teach you to attack the note with the lower lip, muscles, and jaw.

**Question:** What is the best position of the thumb of the right hand? Ray Millar, Detroit, Michigan.

**Answer:** The end of the thumb of the right hand should be placed in between first and second valves and curved in towards the palm of the hand. This position puts you in the middle of your three fingers, gives you perfect balance for speed and makes the weak third finger as strong and positive as the first and second.

**Question:** Why is it that I feel a free

flowing air column up in front of my mouth near my lips when playing good and on my off nights the air column seems to be in the middle of my mouth which makes me force and play loud in order to get air up to my lips and through them into the instrument? Jim Magnus, Reno, Nev.

**Answer:** On your good nights you accidentally work out the lower lip thin, wide, flat and tight. This condition allows you to play free and easy. The effect is the same when a good clarinet player thinks out a thick heavy reed until it responds freely. On your off nights your lower lip puckers and bunches under the lower rim of your mouthpiece. The effect is the same as a clarinet player trying to play free and easy on a thick heavy reed. This condition shuts off the free pressure of air between your lips causing the air to back-fire to the middle, back or roof of your mouth. August, 1937 issue of Down Beat, the first No. 1 and 2 exercises will help you.

**Question:** I always had plenty of endurance to play my job until I started to study. My teacher demands I practice exercises one hour a day which I have done. But now I get tired on the job. My teacher tells me it's just in my mind. I think it's the one hour of exercise. What do you say? Mac Stalven, Galveston, Tex.

**Answer:** No doubt your embouchure has just enough strength to pull you through your job. Your teacher should first teach you to play correctly so that you will never tire. Then it would be a pleasure to practice many hours. Any teacher that teaches you psychology instead of embouchure, telling you it's in your mind, is insulting your intelligence. If you have a mind of your own, you should be smart enough to realize he's handing you a line.

**Question:** Why is it that sometimes I place my mouthpiece and can play up to high E flat above high C, and the next second I place mouthpiece and can't even get up to a high A below high C? Glen Patterson, Toledo, O.

**Answer:** Your style of playing is correct. It is your inconsistent embouchure and placement of mouthpiece that (Modulate to page 32)

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## "BARRELHOUSE DON'T SCARE COVERED WAGON CATS"

By Burt Owens

St. Paul and Minneapolis, Minn.—Dick Long, an old favorite in Minneapolis, is still pleasing the customers at the Curtis Hotel. Dick is a swell guy and we're glad to see him still playing to full houses. . . . The carbon copy of Jan Garber, Bill Grant, is "swinging?" out at Jennings' Tavern nightly. . . . That was quite a kick in the August issue of this sheet about "Whoopee John" and the peculiar spelling of "Wilpharte" on his bus. John got quite a bang out of the gag but wishes to advise ye editor that his name is correctly spelled, WILFAHRT and not WILPHARTE. . . . If the Coronado Band can dig up a steady trumpet man they will have one of the most solid groups in these parts. They really play a relaxed swing. (Something rare in most outfits today). The set-up includes Milt Davenport, trumpet and guitar, his brother Kenny on string bass, Bob Marka drums, Arvie Recore, piano and vocalist, Chuck Liedman and Gordie Meek, saxs. Much of the band's arranging is done by Boyd Atkins, and the boys really jive with his ideas. This is the fourth season for the Coronado at the Castle Royal, and if patronage means anything they're booked indefinitely. Their other hook-up is with WTCN. . . .

Undoubtedly the finest Dixieland group in the Twin Towns is that of Cliff Perry's at the Covered Wagon in the Saintly City. Cliff beats them out on the ivory, ably assisted by Jack Leigh the skin beater, "Oats" Omes, trumpet, "Sparky" Omes on trombone, and the outstanding tenor sax man in St. Paul, Johnny Schutze. These cats play as fine a barrelhouse swing as we've had the pleasure to hear. As I recall a past writer of this column said that this same barrelhouse stuff would scare the customers out of the place! Well, if any other brand of swing fits the Wagon this scribbler wants to sit in on it. . . . Most of the boys are beating it over to the Mill City after hours, things being wide open over there. But alas! We haven't heard of a good jam session yet though, despite the late curfew.

## BRASS COLUMN

(Continued from page 31)

makes you play good one minute and bad the next. By the sound of your letter, your trouble is in your upper lip and too much mouthpiece pressure on your lower lip as you get on. After mouthpiece touches lips you should pucker upper lip a little to center, and wrinkle nose to turn tip of upper lip up. At the same time, raise the bell of the cornet a little as you get on to keep the heavy mouthpiece pressure off of the lower lip. While you are thinning lower lip out with teeth, after you get set, let the bell relax. It is correct to press on the lower lip as you play, but very wrong to press on the lower lip as you are setting your embouchure.

Question: I've always played a medium bore trumpet, but since I've been having trouble with my lips, the bore seems too large. Should I change to a small bore instrument? George Foley, Kansas City, Kans.

Answer: By all means don't change to a small bore. It would just be adding insult to injury. By the sound of your letter, your lips are closing. A smaller bore would close them more. Learn to open your lips and you will feel at home again with your medium bore.

Cedar Grove, N. J.—Frank Bailey's outfit is back at his own nitery tagged the Meadowbrook.

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## They Shuck Corn For Real Dough . . .



LEFT TO RIGHT—Nels Laakso—Ken Trisko—Stan Fritts—Freddie Fisher—Charlie Koeing—Paul Cooper.

By Burt Owens

St. Paul and Minneapolis, Minn.—The Schnickelfritz Orchestra is breaking all records for attendance in a Twin City night spot. This unusual and entertaining group of musicians are holding sway at the Midway Gardens out on University Avenue in St. Paul. The Garden has tripled its business and even turned them away on week ends. No patron even nurses the thought of dancing when these mad caps of rhythm

break loose. This is the first time yours truly can remember any ork jamming a night club night after night as has the Schnickelfritz. Nothing short of an earthquake jars this burg as a rule. These five gates air their screw-ball antics every other night over KSTP. Saturday (Sept. 11) they took part in the NBC Jamboree from Chicago. We understand Rudy Vallee has a hand in their future bookings for New York City. A movie contract is also on the fire.

## Infantile Paralysis & Heat Spell Responsible For Heidt's Flop

By Dick MacDougall

Toronto, Can.—An epidemic of Infantile Paralysis and a terrific heat spell were responsible for Horace Heidt's flop at the Canadian National Exhibition. Government authorities warned the public through the press that in order to diminish the casualties from the dreaded disease, mingling in large crowds was to be avoided especially in the presence of such intense heat. The public heeded the advice and stayed away in droves. Immediately following Heidt's engagement, the weather changed, and the temperature dropped plenty, which lowered fear of Infantile Paralysis and pulled the total admissions paid up to 44, 150 during the remainder of the fair. Guy Lombardo took over the stand on Sept. 6 and stayed until the 11th. Around Town

Luigi Romanelli has lost another of his really good men. Brian Farnon (reads,) left on September 4 to devote all his time to free lance commercial work. . . . Percy Faith, outstanding Canadian arranger and conductor had a baby boy presented to him by his wife early in September; the infant's name is Percy, and all three are doing fine. The Campbell Sisters emerged from retirement again to work with Stanley St. John playing opposite the name bands at the Exhibition. . . . Geoffrey Waddington, well known conductor of the Canadian Broadcasting Corporation has started a chicken farm near

Brampton, Ontario. . . . best of luck, Geoff! . . . Jack Faerigan opened at the Royal Connaught Hotel, Hamilton, on Sept. 23 for the entire winter. . . . Mel Hamill at the Palais Royale until October 3rd, then jobbing around town all winter. . . . Norm Harris, of Peterboro and Orillia, at the Palais from Oct. 6 to 16th, and Frank Crowley from London at the same spot until Bert Niosi's arrival on November 3rd. . . . "Trump" Davidson signs up with Club Esquire for another 6 months, which stretches his engagement into an even year. . . . Ferde Mowry opened at the Embassy on Sept. 16 for another season. . . . Bert Pearl (piano), Bob Farnon (trumpet), Blane Mathe (violin), and Kathleen Stokes (organ), doing one of the most popular of local radio shows every morning. . . .

## ACCORDION

(Continued from page 29)

still adhere to the basic music principles.

I would learn these various chords, minor seventh, dominant seventh and major seventh in all the different keys. Practice them in chromatic order as you did with the chords in the previous lessons. The more of these altered keys you have available to dress up your tune with, the more color you will be able to put into your rendition of swing.

## TWENTY PIECE BAND FOLLOWS DORSEY IN BOSTON

By James Higgins

Boston, Mass.—With openings scheduled all over town it appears that Jack Marshard has the booking situation all tied up. When Tommy Dorsey was cancelled out of the Ritz, Marshard stepped in with a twenty piece band that will continue on the Roof until the Fall closing. There are some good men, incidentally, in this Ritz outfit, Kaminsky and Skolnick doing fine jobs on trumpet. The rhythm is decidedly choppy with the woodblocks used altogether too frequently and, while the arrangements are individual and well worked out, there are too damn many elements in the band to make for consistency. You cannot cover up defects in musicianship by enlarging an orchestra's personnel and elaborating the tunes played. Indeed, the only real kick is the very seldom event of Kaminsky rifting behind somebody or other's vocal. Marshard also has one of the two outstanding night clubs in town, The Mayfair, with a strong rumor going around that the Coconut Grove can be counted as under his dynamic spell. Which spell is probably a hangover from the great success he enjoyed playing at debuts and Boston debutante teas. You will furthermore know that a Marshard trained orchestra will thrill the crowds at the Westminster during the coming season. And of course Jack will be doing business at the same old stand, Seiler's Ten Acres.

Jabbo Jenkins was, when present, the top performer, although the few times I heard him he was unfortunately very high. Jabbo is one of the few guys in Boston that is capable of playing tasteful and orthodox stuff and it will be for his own good when he discovers that you can't live on jive. . . . Another surprise one afternoon was a gal named Cocoa who sent everybody with her pleasing piano and a voice that was melodic the way a colored gal can make it melodic. She's not playing any place steady and deserves a break. . . . Buck Clayton, his wife, and Billie Holiday sit quietly in the Pioneer Club on Sunday night, disdaining the festivities and talking shop with George Frazier and Ed Barnes.

Chick Webb finished up the season at Kimball's Indoor Ballroom; playing on a wet night to a better than average attendance. The band was having one of its good nights and really sold out. . . . Mal Hallett on the stage at the Met, where he started his comeback a few years ago. Mal is very popular in Boston and it will be interesting to compare the box office figures with those of the week that Tommy Dorsey plays at the Met. Incidentally, there's a persistent whisper that Edythe Wright's days with the Dorsey band are numbered. . . . Larry Funk coming back

## Bing's New Protege



Johnny Trotter Bing Crosby

Los Angeles, Calif.—Here is an informal shot of Bing Crosby with his new protege, orchestra leader Johnny Trotter, whose orchestra is doing a bang-up job in Jimmy Dorsey's former spot on the Kraft Music Hall.

Johnny is doing a real job on the Music Hall program and deserves a lot of credit.

Trotter will well be remembered as the chap whose piano playing and arranging helped build the Hal Kemp orchestra. The Trotter arrangements were practically responsible for the lightening work of the Kemp band.

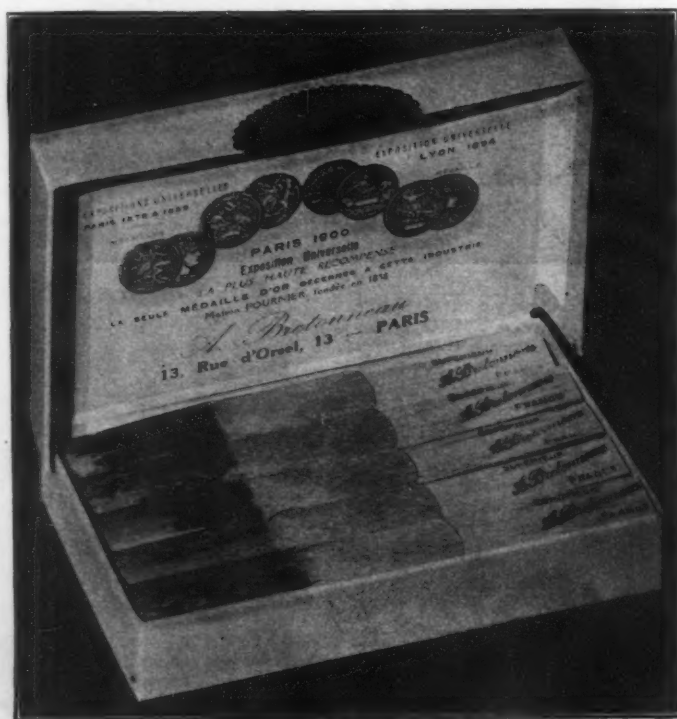
## COTTON-PICKER MCKINNEY OPENS OWN CAFE

Detroit, Mich.—William McKinney who gained fame with the orchestra known as "McKinney's Cotton Pickers" at the Arcadis and Graystone Ballrooms and numerous other clubs, is now the manager of the Cozy Corner Cafe.

McKinney opened his new club, located at 915 E. Alexandrine St. Detroit, Sept. 10. The club has been newly decorated and equipped with air conditioning.

Bill Johnson and his swinb band are dishing out the swing rhythms.

to Boston from Detroit with the Schirman office not yet sure where he will be booked. . . . By the time this column appears the Theatrical Club will probably have settled its band situation and it is likely that Max Kaminsky will leave the grill-room Marshard bunch to head his own jam outfit in the Club. Everybody is waiting to see with what rigidity the 1 A. M. closing rule will be enforced this year and on that depends the success of the Theatrical Club as well as many other less respectable places.




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## SISTER TEAGARDEN IS DOING FINE JOB ON PIANO

By Lewis Eastman

Oklahoma City, Okla.—Items from roundabout: Joe Venuti and crew currently at Springlake Casino. Three local boys working with him during the city engagement; T. J. Deane and Jim Middleton, trumpets, and Roy Cowan, drummer. . . . Two Dallas boys of previous acquaintance also with Venuti—Ray Leatherwood and Garner Clark. . . . We like the girl vocalist, Gai Moran, with the Wally Stoefler band at Blossom Heath. . . . Cubby Teagarden enrolled at Norman for some courses in harmony. . . . he's swinging lots of Dixie drums this season. . . . Sister Norma T. doing fine job on piano at Valley-Valley Club, local Jam and Swing spot. . . . WKY and KOMA musicians in spins waiting for Weber's edict anent records and radio stations. . . . We're steering widely around the daily poker games at union headquarters; result of some ghastly trimmings last spring. The boys tip the limit sometimes and there are not a few local throats slit over threes or a pair of jacks going-in. . . . Allan Clark, WKY musical director and arranger last season, is promoted to production manager. Best wishes to you, Al, and continued good luck. . . . Couple of new little "gate-mouths" appeared this summer—Millicent Kate, daughter of Drummer Tom and Millie Imel, and Richard Allen, son of Pianist and Arranger Ted Dreher. Ted says he'll get a bang out of young R. A. jamming with the boys when he's ten years old. . . . hopes he has pitch and no tin around the ears. . . . Down Beats always sell out first day in town. . . . hard to buy them after couple of days. . . . Ray Bauduc's articles on trapping have local skin-pushers in dithers. . . . grapevine tells us that Maestro George Ande, who batons the Oklahoma Club crew, is being considered as musical director and contractor of WKY staff musicians.

We hope this jells, as George is capable man for the spot and will be responsible for some fine music on our Oklahoma air. . . . The Four Aces currently entertaining at Ormond's. . . . ultra ultra restaurant newly sprung this summer. . . . Secoy Evans reopens at Abe Hale's Night Club with Bobby Howard, Lon Chaney, Tom Imel and Clarence McCanlies. . . . Four local boys left with Blue Steele this summer and returned sadder but wiser, telling of a sax-man being beat up, etc. We've heard a lot about this guy Steele being pretty tough. Why doesn't he get a match with Joe Louis? . . . Oklahoma City symphony rehearsing daily and many local boys sweating over compound time and eight sharps. Will be ready for a concert soon. . . . Paul White-man and gang scheduled at Critter-on Theatre early in October. . . . three Oklahoma City boys with him: Jack and Chas. T. and Chas. La-Vere. . . . More anon. L. E.

## SWING IN THE LAND OF "LONG-HAIRS"

St. Joseph, Mich.—Rudy Borup and his orchestra have been swinging-out in the land of long-hairs for the last fifty weeks, his music has been so well received at the Grande Vista that Bob Dewhirst of the House of David and manager of the Grande Vista has extended Borup's contract 30 more weeks.

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## Movie Stars Mingle With Musicians



An all-star group of swing maestros and their fraus recently photographed at the Palomar in Los Angeles when Glen Gray and the Casa Loma Boys were holding forth there. From left to right: Film star, Bette Davis, Harry Owens, Seger Ellis, Benny Pollack, Jimmy Dorsey, Glen Gray, Herbie Kay, Connie Boswell and Kay's charming screen wife, Dorothy Lamour.

## GIVES REAL "BLOW-OUT" FOR THE MUSICIANS

By Buck Hollingsworth

Wilmington, N. C., gave a real blow-out for all musicians in the vicinity on September 5. Bands and their leaders in attendance included Hal Thurston, Al Katz, Paul Marshall, Dean Hudson, and Benny Cash. Mr. Reigal, southern representative of A. F. of M., was guest of honor.

### News and Stuff

Jimmy Poyner's great band disbands this month. Jimmy is to pursue his study of chemistry. . . . Glenn Steele is reorganizing again being out for a year—"Good luck, Glenn." . . . Benny Cash is leaving the orchestra field to join the ranks of vaudeville. . . . Paul Jones is doing all the local work in this town.

### Jobs and More Stuff

Snapper Lloyd goes to New York to make use of his 802 card. . . . Freddy Johnson's first trumpet player is quitting. . . . White Thomas is looking for a job. . . . Al Katz has two new vocalists, "Wimpie" Whitmore and Trude Burke. . . . Hal Moore is renewing his studies. . . . Jelly Leftwich is marching through Georgia. . . . Jimmy Fuller is looking for a good sax man. . . . Johnny Long will go into the John Marshall Hotel, Richmond, Va. . . . Dean Hudson opens one of the larger hotels in Boston. . . . Frank Dailey and Art Kassel are one-niting through Dixie.

### Romances, Rings and Reverends

"Shimmy" Harris is about to be matrimonized. . . . Hal Thurston has done it—her old name was Louise Douglass. . . . Eddie Clark is biting his nails—we hope it's a boy. . . . "Chuck" Thomas is romantically rumbled (maybe that's why his hair is coming out). . . . Francis Colwell is goo-goo-eyed over one of Hudson's men. . . . Larry Mann is about to be shoed and riced.

## News As Scarce As Good Brass Men

By Bob Mitchell

Portland, Oregon—Nothing outstanding has happened around this burg for some time (alibi) so news is as scarce as good brass men. Rumors that Benny Goodman will play Jantzen this fall are only rumors, (says Harvey Wells), so nothing can happen until next summer at the earliest when Jantzen opens again.

One of the last orchestras to play the Beach pavilion this season was Everett Hoaglund's, and this combo deserves special recognition. Mr. Wells says that the Hoaglund band is one of Jantzen's best drawing cards (hence the bookings for the tough part of the seasons). The setup includes three tenors and an electric guitar worked into a style anything but sweet and anything but hot—but it's plenty okum. The lineup is as follows: Piano, Stan Bridges; drums, Beau Lee; 1st tenor, W. Sacks; 2nd tenor, Art Greene; 3rd tenor, "Erbs" Lindsay; 1st trumpet, "Duck Legs" Kline; 2nd trumpet, Joe Nardini; Trombone, Jimmy Eastland; bass, Bill Noonan; guitar, Eddie Bush; vocal, Dale Fellows; arrangers, Bridges, Nardini, Kline. Beau Lee entertains with novelty, and Art Greene with Dale Fellows and Eddie Bush form the Eddie Bush Biltmore Trio.

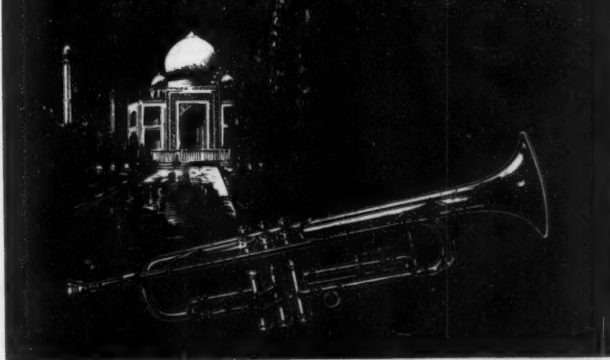
The Uptown opened the winter season with Archie Loveland on the stand. Loveland features three tenors, two pianos, celeste, and viola.

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## CONDUCTS ONE MAN CRUSADE AGAINST UNION

Philadelphia, Pa.—Arthur H. Padula, who operates the well-known Arcadia International House here, is conducting a one-man crusade against Musicians' Local 77 regarding a 25-week season contract rule. Contracts, when signed, effective Labor Day, stipulated expiring February 26, 1938. Padula requests a 13-week contract similar to radio items. He states current ruling is both undesirable to spot and band—band growing stale and nitery losing financially. In retaliation, Riccardi, union secretary, replied that the 25-week ruling will minimize chiseling among band members themselves, who very often underbid each other at contract time.

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## BAD AIR-PICK-UPS HURT DETROIT BANDS

By Frank Sidney

Detroit, Mich.—Since when is one microphone able to do justice to a band on a remote pick-up from a night spot? Regardless of the claims by engineers of the superior sensitivity of modern microphones, no band can be broadcast properly when the pick-up is accomplished by one mike.

Local bands as a rule sound quite good when heard in person, but when heard on the air, sound distorted and indistinct. A minimum of three mikes should be used to properly pick up the individual sections. An engineer from the radio station should be on the spot to co-operate with the announcer and the leader of the band as an additional guarantee of getting proper balance. In the majority of cases, the engineer remains at the station and after giving the band leader the "on the air" signal, turns to his evening paper or goes for a walk for the duration of the program! No wonder some local orchestras sound like the Junior High School swing band after following a fine network program. It costs the station, the club, or the band no added expense, so why economize on microphones or engineers?

### SPOTTING THE BANDS

The Statler Hotel is opening up a fine new club and rumors have it that Benny Goodman will open it about October first. . . . The Book-Casino has been changed around a bit and Bob Crosby is slated to open the season there.

Chuck Peterson, who plays fine hot trumpet, and George Arus, who plays a lot of trombone and fiddle, have left town to join Art Shaw. . . . Bob Grayson blew into town for a short engagement at the Grande Ballroom, but proved such a terrific success that his engagement has been extended. Grayson is a fine showman and has an excellent musical unit and will go a long way.

Red McGarvey has been forced to leave Red Norvo because of the serious illness of his mother and has returned home to Detroit. . . . Henry Foster now has the band at the Chalet and features Dick Kelley on piano. . . . Benny Katz is sending the local cats at Chene-Tromby with his "sophisticated swing" style of trumpet playing, which keeps the boys in a solid groove. . . . Frank Gagen is back by popular demand at his favorite spot—the Commodore club. . . . Olive Ryan, cute canary with Mel Curry's fine jobbing unit, seems to be singing love songs with new feeling lately. Can it be that saxophonist?

## Paul Pendarvis Ork. To Open In Seattle

By Jimmy McDowell

Tacoma, Wash.—Paul Pendarvis and his orchestra played to good-sized crowds at the Oakes Sept. 11th and 12th. The band is much better than it was when it came thru here last spring. Pendarvis is to replace Archie Loveland at the Olympic Bowl in Seattle.

The Four Esquires, strolling combo par excellence, has left the Lucerne Tavern to appear at the Swiss Village Inn, Yakima, Wash. It's freely predicted that these four talented, clever young musicians are marked for success by all who have heard them.

Replacing the Four Esquires at the Lucerne Tavern: Barney Woods, bass, violin, guitar; "Happy" Keeling, guitar, vocal; Kenny Hall, Trumpet, piano; Cass Arpke, trombone, piano, vocal; Jimmy McDowell, clarinet, tenor, trumpet. Band affects Dixieland with an occasional specialty a la Raymond Scott's Quintet.

## Helen Egan

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## Ben Pollack's "Pick A Rib" Boys



### Personnel Coming

Los Angeles, Calif.—After fifteen years of playing some of the biggest spots in the country, we find Ben Pollack basking in the sunshine of good old California. The famous dance maestro reveals that he has definitely made up his mind to remain in that country, and to prove it he recently purchased a large home at the foot of Cheviot Hills in Palms.

The music world hasn't heard Pollack's band in the last few months due to some trouble with Consolidated Radio Artists, but his new organization which closed at the Cafe International in Culver City a few weeks ago certainly shows the great ability he has to take new men and evolve them into a smooth coherent swing unit.

Muggsy Spanier Leaves Lewis to Join Pollack

He is using mostly local men and among his present outstanding men

we find the "Immortal" Muggsy Spanier, an individual stylist of the trumpet who, after nine years with Ted Lewis, has finally come into his own with Pollack. Ben Kanter under the guidance of Pollack is becoming recognized as one of the good hot clarinet men today. Ray Woods, the first trumpeter, has the sweetest steadiest tone heard on the coast. Another great asset to the organization is drummer Graham Stevenson, who refrains from "knocked-out" drumming except when playing strictly for cats—and then he plays them. Pollack's newest find is Bob Laine who handles the piano in the great swing style of Joe Sullivan. Laine was banging away in small spots when Ben heard him, and invited him to join the band.

Connie Boswell To Make Records With Ben

While Ben is waiting for his commercials to begin in December, Ed

Fishman of Rockwell O'Keefe is being kept busy trying to straighten out a mess of one-nighters up and down the west coast.

The band just finished a picture for Plymouth car dealers, and transcriptions for broadcasting, and Jack Kapp recently signed the band to make records exclusively for Decca using the full outfit and a smaller eight piece jazz band.

Connie Boswell just signed to make records exclusively with Pollack. Sophie Tucker and Judy Garland will also use the services of Pollack for their recordings. Anderson, the congenial host of the famous Palomar is dickering for Pollack. All in all Ben is coming into his own again, and although he wants very much to stay in California, the offers of the Hitz Hotels in the east are very tempting, and Benny may trek back to Chicago and New York, his old stamping grounds.

## THE AX FALLS AS WLW STARTS THEIR FALL "HOUSE-CLEANING"

By Bud Ebel

Cincinnati, Ohio—W. L. W. started to do their fall house cleaning by releasing Larry & Sue, vocal duo; Rex Griffith, tenor; The Three Spades, and The Virginians. The ax will fall again shortly on some of the other acts, but replacements are on the way to fill the vacancies.

Freddie Walter who has been the strolling accordionist in the Gibson Rathskeller for 244 weeks (which is some kind of a record) has moved to the LaNormandie Restaurant for the fall and winter season as has Buster Locke and his Dixieland band. . . . Goldie, for years trumpeter, tap dancer, and comedian with Paul Whiteman, has organized his own band and they are now in the ever popular Rathskeller. Contract is for four weeks with option. Billie Snider will return to this spot following Goldie and his band which will be about October 20. The regulars were so put out that they stormed the management about it so there wasn't anything else to do but bring the outfit back, and it looks like they will be in for the rest of the winter.

The four biggest drawing cards to play Coney Island were Lombardo

first, Shep Fields second, Eddie Duchin third, and Benny Goodman fourth. Proof is that Cinti likes her bands commercial. . . . The two leading hotels, the Gibson and the Plaza, are about to put on their battle of names again for the winter season with the Gibson offering Garber for a starter and the Plaza Tom Dorsey. . . . The major society affairs will be played by the Consolidators with Joe Binder tenor as the big feature. . . . Dave Pietz back in the Gayety Theater for at least 35 weeks with his Dixieland combo and how those burlesque queens swing with this band. . . . Ray Moore, the ever-smiling bass fiddler and personality guy with Jack Sprigg, bought his girl that sparkler and it looks like it won't be long now. . . . Lookout House continues with Clyde Trask, and Beverly Hills with Barney Rapp

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## FORMER WHITEMAN MUSICIAN "OPENS" OPEN-DOOR

Jos. B. Gruver

Philly, Pennsy.—Philadelphia night spots are again opening up for the Fall and Winter seasons. One of the newest local spots to open up is the New Overbrook Villa where Marty Barton's band is making the music for shows and dancers. Doc Hyder's Jungle Rhythm band is performing at the Ubangi Klub, one of the more popular after dark gathering places. The Open Door Cafe is again featuring Victor Hugo and his swing band. This gentlemen will be remembered as a former member of Paul Whiteman's band. At the "21" Club we find John Ricardi and his boys filling the air with music to the delight of patrons. Jack Griffin's band again opens at the Little Rathskeller and Bobby Morro and his men rhythmize at Frank Palumbo's Cabaret. At the swanky Arcadia International we find Milton Kellem and his band. The maestro has a long record of successful engagements at some of Philadelphia's better clubs. Vincent Rizzo has augmented his excellent band and is playing at the Adelphia Roof Garden under the name of the Floridians. Johnny Graff's band plays French type swing music for the patrons of the Anchorage, popular outdoor rendezvous. Vincent Normand and his Rhythm Riders are making the music at Dutkin's Rathskeller and at the "31" Club we find Al Frisco and his band. Viola Klais and her all girl orchestra provide the musical background for the show and dancers at the Yacht Club. The Parrish Club presents an all Sepia show with Ted Tinney's band making the music.

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Philadelphia, Pa.—The Theatrical Booking Agents' Association and the United Entertainers' Association are edging for a higher fixed salary scale for nitery entertainers. Movement was brought about when it was learned that local musicians have received an added dollar a day to their scale. Out-of-town acts are especially to be considered.

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## TRAVELING CATS STOP TO HEAR NEW BAND

By Milton Karle

Pittsburgh, Pa. — Bob Clayman outfit opened the beautiful Venetian Room of the Willows for the fall and winter seasons, and by means of its airing and publicity received locally, has upped the fading summer attendance to the "By The River Spot." Not only does this gang draw from the commercial angle but the Willows has proven a "Musicians Paradise" for those local as well as traveling musicians! There are three fiddles, three tenor saxes; a solid rhythm section and the fine trumpet of Sally La pertche, who is rated "Tops" in this part of the country. Vocally, there is a swell find in Brother Milt. Clayman and "Miss Ohio," who is Elaine Grey from East Liverpool. And writing of gorgeous things in the feminine shape, Elaine is the most beautiful of any gal vocalist to hit town in the past few years. With Clayman's opening, the Willows management resumed the KDKA-NBC outlet.

Orrin Tucker's fine music took the town by storm and it can be said that this aggregation will be remembered by Pittsburgh's nite-goers as one of the best hotel bands to play here. In the Tucker Band is a "Terrific" Gal Vocalist in Bonnie Baker!

Bunny Brown, the fine tenor man, rounded up a swell Dixie Combo for his Italian Garden invasion and had the local lads "Blowin' Their Tops!" The Showboat opened under the new management of John Magnotti with a swell show but what a sad band. Al Marsico, now intact at the Boat is a relief as compared to what was there!

Howdy Baum went into the Schenley Hotel for the winter beginning Sept. 25th. . . . Baron Elliot, in his desire to nab one of the town's better spots, had to be content with an assignment at the Balconades! . . . Bill Green finally got "Hep" and brought in the ever popular Jimmy Joy Band for a two week stand and the "Harvest-Mooners" did very well for the Major.

"Swingin' and Swayin' Kaye followed Jimmy into Bill Green's and Sammy too, did elegantly! . . . The finest of the pianists about town at this writing is Bob Rosen who plays A LA "ZURKE"! . . . The long awaited Glen Gray engagement at the Stanley became a reality recently and "Spike" did "Terrific" in attendance and musically. . . . Dick Stabile, who followed Glen Gray into the

## Prima's "New Orleans" Gang



LEFT TO RIGHT—Louis Prima, Godfrey Hirsch, S. S. Sherman, Frank Federico, Meyer Weinberg, Frank Pinero.

Besides playing nightly at "The Famous Door" in Los Angeles, Louis and his gang, who were recently featured in the picture "You Can't Have Everything" with Don Ameche and Alice Faye, also have been doing some swing recordings for Vocalion, playing weekly broadcasts for Fox West Coast Theatres "Singtime" over KHJ Mutual Broadcasting System, and also another movie "Manhattan Merry-Go-Round" for Republic Pictures with Phil Regan and Ann Dvorak.

Godfrey Hirsch, another New Or-

leans flash, has finally broken away from his mother's apron strings and joined Prima on "suit-case and traps." This chap Hirsch can handle anything from a large stage extravaganza down to a swing band of four or five pieces and also does a mean job on the vibas. The guitar player, Frank Federico, and Meyer Weinberg, clarinetist, are the other two new additions to the band. Frank Pinero, piano, and "Steamship" Sherman, bass, are the only two remaining members of Prima's old band.

Stanley Theater, proved that Dick is still in a "Warm Spot" with the "Smoky City" inhabitants! . . . The Al Fremont Band who duplicates the former Artie Shaw idea is now at the Longview Farms. . . . Up on the Hill District, the Harlem Casino reopened with an average colored outfit in Jimmy Wadkins. In the Wadkins outfit is the marvelous drummer Honey Boy! Just keep your eyes peeled on this Gee! . . . This is the fellow who was the rage at the Harlem Bar all summer. This likely that the Sunday Nite Headquarters . . . Local 60 . . . will resume its swell Sunday Concerts as of the past year.

Congrats to Burt Shaw of the Dick Stabile Crew upon his recent marriage! . . . Bill Butterfield, of the Austin Wylie "Barrelhouse," just joined Bob Crosby. . . . Dick Barrie who was out at Blandi's, grabbed off a couple of the Fran Eichler lads when he left town. . . . Fran is at the Westwood Gardens in Richmond.

Too bad the fine Artie Shaw Band that was intact here last summer, had to break up. . . . Jazz Wallace, formerly of the Bob Clayman Band is now playing with the Pittsburgh Symphony. . . . Noteworthy is the

Dale Harkness Foursome out at the White Mansions. . . . Doc Morrison, Down Beat's Milwaukee Scribe, joined the Orrin Tucker Band the week after it opened at the Billy Penn. . . . Bob Clayman's gorgeous vocalist, Elaine Grey, and Clarence Hutchenreider of the Casa Loma Crew had an "Open Affair" the week the Glen Gray Lads played the Stanley! . . . Who could blame "Hutch!"

Eddie Safranaki, the fine bassist for Herman Middleman at the Nixon, unloaded a couple of tunes while he was in New York last month. . . . Ray Englert came back to town from a fine summer up at Connemat Lake. . . . Bob Clayman contracted the services of Art Yagello, the fine violinist and trombonist for his Willows engagement! . . . Etzi Covato . . . an established Band at the Plaza for the last couple years came back to town and went into the Italian Gardens.

Stan Bailey is now intact at the East Liberty Club Petite with a small Combo and dain' really OK! . . . Ken Martin has garnered himself a Commersh' with the Pgh Brewery for the fall and winter. . . . The Billy Catzone Trio are now at the Roosevelt Lounge.

## BIG JOBS RE-OPEN MUSICIAN PASSES OUT CIGARS

By Andy Andrusia

Washington, D. C. — With all the cats streaming back into the city from beaches, mountains, and boats, things are starting to hum again in the Capital City. Clubs are re-opening, the collegiates are throwing plenty of dances, and the panic mongers are throwing together bands for their "big jobs."

Newly opened spots have some changes in the bands and personnels. Paul Kain moved into the Wardman Park Hotel, replacing Jimmy Santmeyer, who in turn went to the Maryland Club Gardens. A John Slaughter unit opened the new Anchor Room.

Even the pit bands have made one of their far between changes. The Capitol's new men include Benny Ratner, Jimmy Taylor, and Ralph Fox, who is also an official of the union. The Gayety has augmented to round out an unusual combo.

With the addition of Mel Hollober and Bob Seidenberg, Jimmy Gendley has a real solid outfit. Seidenberg's ace tenoring on his horn and his pipes, besides his arranging ability have been a distinct aid.

Ray White disclosed his marriage, while Johnny Robb passed out the cigars for his 8 pound future iron-horn blaster.

Akron, Ohio. — Usually closing Labor Day, the Akron Ballroom, at Summit Beach Park, will stay open until the middle of October.

## No "Dub" Plays His Guitar In Movies



Pinky Tomlin

The movies in which Pinky Tomlin appears, sings and plays guitar are unique for one reason, if not more, for the guitar playing has not been dubbed in later, but actually done when the filming takes place. Besides his work in the movies, Pinky has also found time to write "The Love Bug," "The Object of My Affection" and "What's the Reason."

Song writing, singing, movies and stage appearances take plenty of Pinky Tomlin's time—he does all four well.



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## Dish Out What Public Likes



Jack Kennedy and his band, after completing ten successful weeks at Casino-On-The-Lake, Port Stanley, will move into Club Canada on Lake Huron for an indefinite engagement. This band of ten pieces sails along at a fine pace, dishing it out the way the dancing public likes it! The personnel is—Jack Kennedy, piano, leader and arranger; Don Levitt, drums; Cyril Strange, guitar and vocals; Sammy Adair, bass; Frank Knuckle, 1st sax; Frank Bonner, 3rd sax; Sammy Callis, tenor; Dick Bolt, trombone; Herb Stevens, 1st trumpet; George McDade, 2nd trumpet.

## PROF. JIMMY DORSEY TRIES SOME "BUCKET de TEMPO"

By Bennie Strauss

Cleveland, Ohio—Something new in musical gatherings was originated during Jimmy Dorsey week at the Palace Theatre here. Special invitations were sent out to all local band leaders to attend a jam session under the leadership of Prof. Jimmy Dorsey. The affair was held at the Allerton Hotel, Friday, Sept. 17. The session didn't go quite as expected as the leaders spent too much time gabbin' instead jammin'. The session was a success in the sense that all the musicians enjoyed meeting old friends and drinking a few toasts to one another. As the jammin' finally got under way a few of the boys got out their instruments and did what they could to help out our good pal Jimmy. Johnny Joyce, Jr. who was mentioned in this column last month contributed a few trumpet choruses along with Geo. Duffy, John Huntington, and Maurice Spitalny.

A few of the boys in Dick Fidler's band have gone in for amateur photography in a big way. Red Davison has rigged up a "dark room" in the Lotus Garden dressing rooms and develops all the candid shots the boys in the band catch.

Paul Burton of the Ohio Villa is shaping his band into a fine aggregation. He can rightfully boast of the best band he has had in his five or six years of bandleading. Bernard and Stevens, a strolling duo made up of accordion and fiddle, deserve some serious watching.

Ralph Sherman and his small swing outfit are still packing them in at the Town Tavern.

Harry Daper, string bass, with Dick Stable tied the wedding knot with Larry Funk's vocalist on Sept. 14. They had a little celebration at the Cabin Club where Gene Beecher and his band hold forth. Daper was formerly a member of Beecher's outfit.

Blue Barron returned to the Southern Tavern last month for the fall season. Band is not a hot outfit but very pleasing and draws plenty of customers for the Tavern.

Ben Young, who hails from Texas, opened the fall season at the Trianon Ballroom. Young played practically the whole summer at Geneva-on-the-Lake and was so well received that the management of the Trianon grabbed the band for the spot.

Sammy Watkins and orchestra returned to the Hotel Holenden after a two months tour of the DeWitt Chain.

Pinkie Hunter is starting his second consecutive year at Monaco's and seems to be set for a long time in this popular spot.

The Statler Hotel has been doing extensive work on a dining room that will top anything ever shown in Cleveland hotels. They are planning on using big name bands for the first few months.

## HOTELMEN WONT TALK TO PRESENT UNION EXECUTIVES

By Harry Knotts

Baltimore, Md.—Hotel Local 40 battle reached its climax in September when the Southern and Emerson Hotels, imported non-union bands to replace union orks. At the Southern is Jack Albin, imported from New York to succeed Lou Becker. Jack's band is quite okay and rates on par with, if not above, Lou's outfit. At the Emerson, Jerry Gilbert has taken over Dick Abbott's job. Both bands are in for two weeks with optional ten weeks.

A screwy thing this union set-up. William Green, A.F.L. prexy comes to town to find the 29th biennial convention of the O.P.C.I.A. being held in the Emerson Hotel which is on the unfair list and to top it off, Johnny Siles' non-union band furnishing the music. Figure it out for yourself.

No info as yet on the bands to be imported to play the Lord Baltimore and Belvedere. However, Norman Bussard is in at the Mt. Royal Hotel, one of the seven hotels that threw out union music on September 6th. Also at the Lord Baltimore Cocktail Lounge, the Four Alohans are replacing the Calvert Serenaders.

Local 40 is doing all it can to hold its ranks intact and win out. However from present indications they stand very little chance of beating the hotels. Many members are seriously thinking of dropping out, being faced with loss of work in the hotels. Your correspondent investigated rumors in the Southern Hotel where the show was reported to have walked off the floor when the band couldn't play their numbers. These were found to be untrue, along with rumors that Albin's trumpet man had quit the band and returned to New York. Such rumors may indicate that the union has started a whispering campaign in an effort to turn the public against the non-union bands. Oscar Apple, pres. of Local 40 in a recent radio address, referred to non-union men as "amateurs."

The Hotel Men's Association released an ultimatum to Local 40 that they absolutely will not negotiate unless a new election is held and the clique that has continuously fought the hotels is removed from office. At present things are at a stand-still and it looks very much as if non-union bands will predominate this winter.

### BALTO BAND BRIEFS

Rudy Kilian closes Gwynn Oak's biggest season, averaging 4200 tapers nightly. Rudy will return to the Alcazar Ballroom this winter for his 6th consecutive season at this pop terper. The Alcazar was formally opened by Bob Craig's swell band. Bob's band has improved this year and ranks with the town's best.

Harry Carter, Musical Director of the New Howard, has the nitery nabobs looking up with his Mardi Gras in the Wonder Bar. A circus in a nitery is indeed original to say the least. It seems that every thing Harry tries in the Wonder Bar, clicks.

Lynn Borne, who wowed the cats at the Penthouse last winter is doing okay with her swing-sing style in Bill Verban's ork on Swing Street (NYC). Lynn has worked hard and rates a really decent break. Quite a talented miss. Another femme who sent the cats at the Penthouse where she was featured with Billy Brooks, is knocking 'em off in Boston. She is lovely Elsie Cooper.

### CUMMINS RECORDS FOR DECCA

New York, N. Y.—Bernie Cummins and his orchestra have made four new recordings for Decca. His first recordings, after a lapse of three years, will be released October 1st.

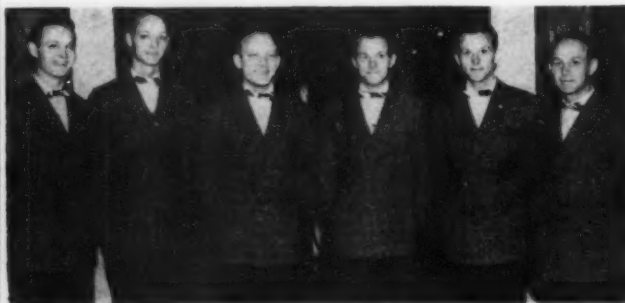
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## They Don't Need Mirrors . . . . .



Robert Green—Gayle Green—Garth Green—Earl Green—Carl Green—Raymond Green.

Garth Green doesn't have to use mirrors to give the rhythm cats a bad case of "double vision" when they glance at his orchestra line-up, because the Green aggregation contains two and one-half sets of twins and one "single" brother, all Green brothers.

Left to right, the brothers include: Robert, 25, whose twin sister, Ruth, is not a member of the orchestra; Gayle and Garth, 23-year-old twins; Earl and Carl, 27-year-old identical twins, and Raymond, 29, who is the

only member of the family not having a twin.

As band leader, Garth used all his efforts to get the other twin, Ruth, to vocalize for the combo, which includes six other musicians, but his sister decided to get married and settle down in East Texas.

The Green group, with Patsy Palmer warbling, played Houston's Rice Roof this spring and filled in the most successful summer engagement yet played at Club Del Mar in Galveston, premier coast resort of Texas.

## "Rangers & L-Men" Put The Screws On Gambling In Galveston

By Gordon Strachan

Galveston, Tex.—This Texas resort has closed down on the quietest summer season in recent years as far as music is concerned. Only two night clubs were kept open during the summer since Rangers have put the screws on gambling, and L-men frequently raid places selling mixed drinks.

The best rhythm cats could do during the past month was to mingle with Phil Harris, Jay Whidden and the Downey Sisters at the secluded downtown Tavern, where Peck (I Like To Be Me Own Boss) Kelly beats the keys for the hoi-polloi.

### Phil Harris To Be Hotel Man

Phil vacationed here with Sam Maceo, night club tycoon, and Ralph Hitz of New York and Seymour Weiss of New Orleans, hotel magnates. The maestro with the "mouth full of South" startled this correspondent by revealing that his ambition is to get out of the ork groove in about three years and go into the hotel business.

Harris and his boys scattered after their Dallas Pan-Am. Casino engagement and will re-gather soon for a four-month stay at Los Angeles Paramount Theatre while raising merry jell on Jack Benny's air spot.

Peck Kelly, Pied Piper of the Piano, drew the Downey Sisters and Jay Whidden and his bandmen away from their overtime stand at Sylvan Beach, 30 miles from here, to jam with him on off nights.

Cats were lifted by the way Jay's skin-beater, Johnny St. Clair, teamed with Peck on some inspired rhythm-rasslin'. Johnny pinned their ears back with a Krupa-like exhibition on "If I Could Be With You." Peck, who has turned down offers from Whiteman and Tommy Dorsey, flattered Whidden with the statement that Jay is the only maestro he has met who would be worth working for.

### Peck Kelly Can't Play Rhythm?

Incidentally, a well-known ork leader and friend of Peck's told this writer the reason Peck turned down all his big offers is that he can't play rhythm. "His improvising in

and around a tune is okay," the maestro said, "but Peck is no good except as a front man. If he built himself a good combo and featured the piano, he'd be a sensation overnight."

Arthur Ravel and his small combo closed Sui Jen recently. The Sui Jen spot was put on a membership basis to avoid raids.

At the other night club, Del Mar, Garth Green and his 12-piece band, organized four years ago and made up mostly of Garth and two and one-half sets of his twin brothers, have had the most successful engagement ever enjoyed by an ork at the club. A young aggregation, the boys earn their applause by swinging out with a vengeance.

Russell Lewis and his group of septa swingers playing a beach spot, the Sea Shell, deserve a better break and would probably get it if they were north of the Mason-Dixon line.

### DEL COURTNEY CHECKS IN AT THE ADOLPHUS

Del Courtney and his orchestra concluded a four weeks' engagement at the Chase Hotel in St. Louis, Missouri on September 21 and opened at the Adolphus Hotel, Dallas, Texas on September 24th. Band booked by Rockwell-O'Keefe.

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## WAYNE KING SWING BAND GAG PANICS CUSTOMERS

By John Goldberg

Kansas City, Mo.—Municipal Auditorium witnessed its second Annual Jubilesta September 17th to 25th and Joe Public feasted its eyes upon an array of selected radio, stage and screen stars. These, together with the bands of Benny Goodman, Isham Jones, Buddy Rogers, Wayne King, Eddy Duchin and Dave Rubinoff, gave countless thousands who attended the festival something to rave about for months to come. And of the emcee's gags none drew as big a laugh as the unexpected announcement that Wayne King and his fine swing band would be on the following evening's program. Oh boy! What a Carnival! . . . Dusty Rhodes and his band back into the Muehlebach Grill after a summer sojourn at Troutdale-in-The Pines, Colorado. Dusty, who has been hobbling around on crutches from an injury sustained in a recent baseball game, but continues to front the band. And Helen Nash's vocals still find favor with Grill patrons. . . .

Sni-a-Bar Gardens out on Number 40 closed a very successful summer session the early part of last month and continues operation on week ends only until the first of the year. The Boyd Raeburn combo played the entire session.

Red Nichols at the Pla-Mor on the 11th really sold out, and it's sufficient to say that if more orks like his were around this vicinity the better spots would find biz on the up . . . Ray Herbeck and aggregation in town the latter part of September and early in October at the Pla-Mor with Emil Velazco playing the ballroom on the 9th.

Ayars LaMarr continues on at Southern Mansion with Ray Carlin again back at the Kansas City club . . . Sherman Kalis, fiddle player, back in town after a trip to the West Coast. . . .

EARL EVANS



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## They Jammed With Ellington



LEFT TO RIGHT—Harry Lindeman, Larry Bucklan, Jack Kelleher, Morrie Knepp, Rollie Winebrenner, Art Ingwalson, Mac McMillan, Chick Balcoff, Pete Schandelmier. CENTER—Ken Ketchin.

Madison, Wis.—Organized in the fall of 1933, Ken Ketchin's band played the Hollywood Night Club, Madison, Wisconsin, for thirteen consecutive months. There followed a run of one-nighters in the Middle West and East, most time being spent in Cleveland, Pittsburgh and Buffalo. March, 1935, found them again at Madison's Hollywood, where they have remained since, now playing in their third year.

For transcription purposes, the band recorded the University of

Wisconsin's Haresfoot numbers (1937 edition). They have played host to many big-name band leaders who have played at local Madison theatres and ballrooms. Such great ones as Norvo, Goodman, Arnheim, Dorsey and Ellington have known the hospitality of Ken and his bunch. Just recently Ellington jammed with the band for almost an hour, and the boys must have received a real thrill, for they really beat it out—especially on Rockin' in Rhythm.

## "Bingo" Pushes Orchestras In Face

By Philip A. Novikoff  
Winnipeg, Man.—"Bingo," alias "Housie" and possibly a half a dozen other aliases, has invaded Winnipeg dance spots and has pushed at least a couple of orchestras in the face. Roseland Dance gardens, right in the heart of the city, has only a single dance night a week having given the remainder of the time to the Bingo fiends. According to the management the game pays a much larger percentage to the ballroom coffers than did the dance band—so out goes the band, even when its publicly known that bingo in this city is illegal. So much so that a local church was pinched last spring for operating a bingo game in its basement. Another popular hoof joint to close its doors entirely to dance fans to satiate the greed of great god Bingo is the Trianon.

The hotel orchestras are all back at their old stands feeding the public sweet, corn, and swing. Claude Turner at the palatial Fort Garry; Harold Green at the Royal Alexander, Don Carlos at the Marlboro, and Dave Gussin at the St. Charles. Eugene Hudson, former Winnipeg musician who has been playing with the Cincinnati Symphony orchestra, has returned to his home town to lead the Musical Racketeers at the re-opened Playhouse Theatre. From their appearance on the opening night the Racketeers look good and should prove a good drawing card for the Playhouse which was closed for a long period because it had been losing dough.

A strange transition has taken place here with the conversion of Charley Herald and his Round Up Rangers, a yodelling cowboy outfit, into a hot swing band with not half bad results. Unlike the cocoon, they can revert back to their old cow-puncher stage when the occasion demands. Their soloist is the charming Helen Lowe. The band will play a brief engagement at the Auditorium, stamping grounds for Dave Gussin for the past summer.

Don Swails, secretary of the Musicians Union here, claims the membership of the local has increased by at least 15 percent in the last two years with better pay and more engagements. The coming season bids to be a humdinger according to friend Swails.

## SUMMER OVERTURE GIVES IN TO FALL VAUDEVILLE

By Gordon Richardson  
Montreal, Que., Canada — Lloyd Huntley packing them in nightly at the Mt. Royal Hotel. Don Turner featured vocalist in many of the new swing tunes. Stan Wood has left the Edgewater Hotel and Frank Cott has replaced him for a few weeks before opening at the Silver Slipper, Toronto. Jack Wyatt is still pounding it out at the Manoir Hotel, St. Rose. Charles Kramer and his boys still having holidays as Club Lido remains closed. Alex Lajoie still doing a fine job at the Chez Maurice, but the O'Toole Bros. have vacated their stand opposite Alex's band.

Eddie Sanborn with his fine band, in Loew's Theater, have been playing an overture during the summer months, but this week saw vaudeville back again! Joe Nito has developed a real good band and they are holding forth at the Stanley Grill. George Sims has not returned to Krausman's Lorraine Grill as yet. This spot, which is very popular with the younger set, should open shortly and George's band is very well liked. Irving Laing back in town to stay now, and is featured nightly at the Auditorium. This is an example of a band that has gone places by staying together. Russ Meredith is on 2nd trumpet now, but most of the boys have been with Irving for over five years. The "Big Apple" is the dance they're all doing to Irving's swingers these nights. Leo Ranoff winding up a successful season at Chateau St. Rose. The Shannon Trio have returned to Toronto.

## \$100,000 BAND BOOKINGS

New York City—\$100,000 gross in band bookings has already found its way into the coffers of Harry Moss' four-months old Associated Radio Artists booking office. Fats Waller, their chief money maker, Clyde McCoy, Erskine Hawkins, Joe Haymes, and Bob Crosby are a few of the bands booked by the newly organized ARA this summer.

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## BATON GATHERS DUST FOR CRUISER &amp; WIDOW

By Vivian Gardner  
(With no apologies to Seymour Simons.)

Milwaukee, Wis.—Art Krueger's sax and baton are gathering dust . . . cast aside in favor of a big cruiser and big cars and his first attack of matrimony as husband of Mrs. Sidney Smith much-moaned widow of creator the "Gumps." Jack Teter once batoning one of the finest swing outfits in America driving WPA truck in Minnesota—reason given for change—inflated ego. Majority of Teter's men with Jacobsen. Joe Decimber, collaborator with Phil Levant on novelty ditty "Poor Prune" is honest-to-gosh Italian count.

Consolidated enters the fall and winter season in New York with eleven orchestras playing at nine of the so-called Class A spots, a gain of six locations over the CRA New York line-up a year ago.

Rita Rio, the stream-lined mistress of melody and her all-girl band, the first girl band to play a major New York night spot, opens at the Hollywood Restaurant on October 2nd, and Eddy Rogers, one of CRA's new bands, begins an engagement in the Rainbow Grill, Radio City, September 22nd, with an NBC wire.

The other New York spots using Consolidated bands this fall are the French Casino, Russ Morgan, Lou Breese and Charley Costello; Warwick hotel, Frank Novak, Park Central hotel, Jerry Blaine; St. George hotel, Brooklyn, Eli Danzig; Hotel Pierre, Harold Nagel; Basil Fomen, International Casino, and Cornelius Coddaban at the St. Regis.

Clyde Lucas and sooo-nice-to-hear music is current attraction at Empire Room of Hotel Schroeder. Casper Reda set in winter quarters at Toy's Oriental restaurant and just to be different has gal accordionist—name Arline Loderman, easy on eyes and most capable on squeeze box—Tony Schneider doing drum and vocal honors. Stan Jacobsen, big he-man with way-high-up voice and swingers lending elegance to elegant new stage at Wisconsin Roof ballroom. Bill Carlsen, the ever-popular, opened winter season at Futuristic ball-

## Four Years Of Strolling



Don Taylor Danny Lane Pat Alden

Very successful as a strolling trio for the past four years, the Biltmore Boys are now using their clever entertaining arrangements and fronting their own band at the Commodore-Perry Hotel in Toledo.

The three boys play fiddle, guitar and bass and use a small band consisting of piano, drums and accordion as background. Arrangements are by Jimmy Blue, the fine accordionist with the group. Jimmy turns out some excellent scores and is considered one of the finest arrangers in the business. He has arranged for Barney Rapp and a dozen other well-known bands. Dixie Francis, outstanding vocal stylist, lends the necessary feminine touch.

Before taking their new band into the Commodore-Perry the Biltmore Boys enjoyed a very successful return engagement at the Wonder Bar in Detroit.

room Sept. 19. Lee Roth boys only theater band in city at Riverside. Ray Gaulke long identified with theater pit bands heading eight piece setup at Chateau club. Bob McElroy prime favorite at Club Madrid. Bob Gerry band at Blue Moons Gardens. Bill Davidson and trumpet leading band at Club 26th and North.

## "NEED OF BLEEDING MEMBERS GONE" PROTEST MEN

By A. Rebel

San Francisco, Calif.—"There are some vital things which the membership can do to improve our union and the conditions under which we work. These are not impossible things at all, but we will have to 'come out of our shells' and take an interest in what is going on."

"First we must have democracy in our union. We must have officers who carry out our wishes and who do not take it upon themselves to decide important matters without consulting the membership."

"We want lower dues and abolition of the 2% tax. If our organization was 'poor' there would be some reason for high dues, but we have a well-stocked treasury so that the need for 'bleeding' our membership is gone. New York has reduced dues to an appreciable extent. We can too."

"The scale in beer halls is too low. The unpleasant surroundings, long hours, the steady grind, warrant a higher scale than \$5.00 for six hours' work. This MAY have been necessary during the depression, but now with the Fair coming up and business fairly good, the scale is entirely too low. Longshoremen make 95c an hour; laborers make 75c."

"Let's have a fairer division of the work that comes through the union. Let's rotate jobs among the members eligible for funeral and parade work. Why should one member work three parades and the next player, just as capable, get none because he doesn't know the 'right' people?"

"The overtime scale for broadcasting is no doubt the reason that a few musicians are working themselves into a state of exhaustion. Other musicians are NOT called in because that would cost the stations more than paying overtime to those already on the job."

"These and many other things CAN be changed. Tell us what you think is wrong. Then ALL TOGETHER! FORWARD TO A NEW REGIME IN OUR UNION."

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In all Wurlitzer stores you find competent union musicians at your service for every need, whether you want a new instrument or repairs on your present instrument.

You also find, as an added service, rehearsal halls in most Wurlitzer stores, which are always at the disposal of traveling organizations.

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Middletown, Ohio  
Milwaukee, Wis.  
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# "WEBER DAMNS RECORDING BOOTLEGGERS"

(Continued from page 1)

initial plank of his campaign to provide union musicians with protection against such parasites.

The standard provisions of the new contract now in process of final draft between the AFM and 200 net-dependent Radio Network Affiliates through AFM will call a strike and quickly.

The AFM Executive Committee and the men representing the IRNA are meeting almost daily and have had several all-night sessions recently. There is little essential difference between the provisions required by the AFM and those offered by the IRNA.

President Weber is particularly insistent upon the fact that there must be no loopholes by means of which the smaller radio stations can chisel or cut corners to the detriment of union musicians.

## Main Purpose to Employ More Musicians

Mr. Weber explained his basic desires in simple words: "It is my musicians will result if the proposed contract between AFM and the IRNA is employed by radio stations, to see that recording musicians receive a fair share of the proceeds of their records based upon number of times used by any radio station and that piracy and bootlegging of records is stopped."

It is also one of Mr. Weber's requirements that the new men to be hired by the radio stations must be spread around in spots to suit the AFM. This point has been the stumbling block in negotiations so far but seems to be working out to go through—and if it doesn't go work affiliates provides a stiff penalty for just this sort of piracy, amongst many other protective features.

Mr. Weber drew specific attention to the fact that approximately \$1,500,000 expenditure for additional the satisfaction of both sides. In other words, this carries out Mr. Weber's original statement to DOWN BEAT: That revenue producing radio stations, however small, must use union musicians—those not completely commercial will not get off much easier.

## BEST RECORD SELLERS

**Bluebird**  
(Rudy Vallee Connecticut Yankees)  
The Old Sow Song  
With Her Head Tucked Under Her Arm  
**Brunswick**  
(Horace Heidt Alemitte Brigadiers)  
Little Heaven of the Seven Seas  
Intoxicating Rhythm  
**Decca**  
(Bing Crosby)  
The Moon Got In My Eyes  
Smarmy  
Master  
(Duke Ellington Orchestra)  
Caravan  
Asure  
Variety  
(Dolly Dawn Dawn Patrol)  
Have You Got Any Castles, Baby?  
You've Got Something There  
**Victor**  
(Fats Waller and His Rhythm)  
Fractious Fingering  
(Tommy Dorsey Clambake Seven)  
The Big Apple  
**Vocalion**  
(Hooker Hot Shots)  
Breezein' Along With the Breeze  
I Wish I Could Shimmy Like My Sister Kate

## SONGS MOST PLAYED ON THE AIR

That Old Feeling (Feist)  
Whispers in the Dark (Famous)  
Have You Got Any Castles, Baby? (Harms)  
My Cabin of Dreams (Berlin)  
So Rare (Robbins)  
Remember Me? (Witmark)  
I Know Now (Remick)  
Yours and Mine (Robbins)  
Moon Got In My Eyes (Select)  
**SHEET MUSIC BEST SELLERS**  
My Cabin of Dreams (Berlin)  
Whispers in the Dark (Famous)  
Harbor Lights (Marlo)  
So Rare (Robbins)  
That Old Feeling (Feist)  
The First Time I Saw You (Santly-Joy)  
Afraid to Dream (Miller)  
Have You Got Any Castles, Baby? (Harms)  
Sailboat in the Moonlight (Crawford)

## "Flabbergasted By Weber Article"

Editor's Note—Down Beat is interested in presenting both sides of every controversy. We are always trying to find and present the Truth. Yet we wish to be Fair and Impartial—Not Condemnatory. Mr. Weber's article was printed in answer to letters severely criticising him.

Gentlemen:

The musicians of New York are flabbergasted at the about-face your paper has taken in the controversy between members of the A.F. of M. and Mr. Weber.

In your reply to my letter, you assured me of printing my state-

## W.P.A. Has Jam Session



Holyoke, Mass.

Dear Editor:

Enclosed find an enlargement of a candid shot taken at a session in a C.C.C. camp. They are three members of a W.P.A. dance orchestra

here. Left to right are Joe Sanocki, Louis Bourke, and Jack Madden. Any time the session gets too hot we have intentions of using the fire extinguisher in background.

Yours for continued Success.

Jack Dupuis.

## WHERE THEY PLAY

(Continued from Page 38)

Fendavis, Paul: (Olympic Bowl) Seattle, Wash., nc  
Ferkina, Ray: (Cadillac) Calumet City, Ill., nc  
Ferry, Cliff: (Covered Wagon) St. Paul, Minn., nc  
Ferry, Ron: (Book-Cadillac) Detroit, h  
Peterson, Dee: (Club Edgewood) Albany, N.Y., nc  
Pett, Emil: (Savoy-Plaza) NYC, h  
Pierce, Gene: (VRA) Omaha, Neb.  
Piet, Dave: (Gayety) Cincinnati, I  
Pinsda, Juan: (Monte Cristo) Chicago, r  
Polack, Benny: (BOK) Hollywood  
Pope, Bob: (400 Club) Wichita, Kan., nc  
Powell, Watson: (Nightingale) Wash., D.C., nc  
Pries, Jimmy: (Club Hollywood) Louisville, Ky., nc  
Pryor, Roger: (Casino) Dallas, Tex., nc

Quartell, Frankie: (Colony Club) Chicago, nc

Radinsky, Jules: (Club Esquire) Seattle, Wash., nc  
Rapp, Barney: (Beverly Hills) Newport, Ky., nc  
Rathburn, Phyllis: (Heidelberg Gardens—Idlers Pl.)  
Youngstown, O., nc

Ravell, Carl: (BOK) Hollywood  
Reid, Stan: (Locust Grove) Mercer, Pa., nc  
Reese, Harry: (CRA) Cleveland

Raves, Chico: (Club Continental) Detroit, nc  
Richards, Harold: (St. Marita) NYC, h  
Riley, Mike: (Crazy Village) Louisville, Ky., nc

Rinaldo, Nino: (Colosimo's) Chicago, nc  
Rio, Rita: (Hollywood) NYC, r

Roads, Dusty: (Muehlebach) R.C., Mo., h  
Robards, Cary: (Lakeside) Decatur, Ill., nc  
Robison, Willard: (CRA) NYC

Reese, Maurice: (Kit Kat Club) NYC, nc  
Rodriguez, Joe: (Versailles) NYC, nc

Rogers, Eddy: (Rainbow Grill) NYC, r  
Roman, Myron: (Radioland) Cleveland Exposition  
Romanelli, Luigi: (King Edward) Toronto, Can., h

Romanoff, Boris: (Commodore) Detroit, nc  
Rosenthal, Harry: (Versailles) NYC, nc  
Rosella, Charles: (On tour)  
Rubin, Jas: (CRA) Hollywood

Sacoras, Alberto: (Harlem Uproar) NYC, nc  
Sachs, Henry: (Wonder Bar) Baltimore, nc  
Sally, Lou: (CRA) Hollywood

Thomas, Eddie: (Nut Club) NYC, nc  
Thomas, Joe: (Evergreen) Tacoma, Wash., h  
Three Kings of Swing: (Colony Club) Chicago, nc  
Tompkins, Red: (CRA) NYC  
Townsend, The: (Meadowbrook) Baltimore, nc  
Trask, Clyde: (Lookout House) Covington, Ky., nc  
Tresler, Fred: (Jolly Dutchman) Detroit, r  
Tucker, Orrin: (Edgewater Beach) Chicago, h  
Turner, Claude: (Port Garry) Winnipeg, Can., nc

Vargas, Eddie: (Bismarck) Chicago, h  
Valero, Emil: (CRA) NYC  
Vogel, Lou: (Lucky Number) Baltimore, nc

Waldman, Herman: (Sir Francis Drake) San Francisco, Cal., h  
Walker, Tex: (Lakeside) Auburn, N.Y., nc  
Walker, Barry: (Stork Club) Chicago, nc

Watkins, Sammy: (Hollenden) Cleveland, h  
Watson, Gilbert: (Old Mill) Toronto, Can., r  
Wayne, Bernie: (Famous Door) Boston, nc

Webb, Chick: (CRA) NYC  
Webb, Joe: (Queen Mary) NYC, r

Weems, Ted: (Trianon) Chicago, h  
Wells, Lawrence: (Rainbow) Denver, Colo., h  
White, Howie: (Coliseum) Tacoma, Wash., nc

Whiteman, Paul: (Cocoanut Grove—Ambassador)  
Whoopee, John: (On tour)  
Wilde, Ray: (Chase) St. Louis, Mo., h

Williams, Griff: (Bitch's Gardens) Denver, Colo., nc  
Williams, Sande: (Stevens) Chicago, h  
Wilson, Meredith: (NBC) Hollywood

Windsor, Matt: (Volee Boatmen) Wash., D.C., nc  
Winston, Jack: (Bal Tabarin) San Francisco, nc  
Woodbury, By: (Orpheum) Salt Lake City, Utah, r

Woodworth, Julian: (Arcadia) NYC, h  
Woodyard, Bart: (Antlers) Colorado Springs, Colo., nc  
Wyatt, Jack: (Manoir) St. Rose, P.Q., Can., h

Yates, Billy: (El Coronado Club) Houston, Tex., nc  
Young, Ben: (Trianon) Cleveland, O., h  
Young, Sterling: (Palace) San Francisco, Cal., h

Young, Victor: (Paramount Studios) Hollywood  
Zollman, Shelby: (Frolics Villa) Tacoma, Wash., nc

## GABRIEL CALLS SWING

## HINES & HENDERSON IN FINE CARVING MATCH

By Herman M. Rudy

Indianapolis, Ind.—Father Hines and Fletcher Henderson had their first carving match here at Indianapolis with a capacity crowd. This is the first time Earl Hines has ever battled since his new band was organized.

Fletcher Henderson opened up with Christopher Columbus as usual, and closed with his new tune, "It's Wearin' Me Down."

Father Hines opened with a bang with the old favorite, "Deep Forest," and brought the house down with the close of "Blue Skies."

Fletcher Henderson was cut and bleeding by this time and tried to retaliate, and put Peter Slugs, his new drummer, on with "Moon Glow" played on his viber harp. This brought a little sweat from old Father, but did not stop him.

Father Hines, on the next set, came right back with "Roseta." This brought plenty of hands. The real chopping was done with "Swing Time on the Rockies." That just killed them all.

Personnel of bands as follows:

EARL "FATHER" HINES—Sax:

Ernest Williams, Leroy Harris, Leon Washington, William Randall, also arranger. Trumpet: George Dickson, also business manager, Leon Scott, Roy Nace. Trombone: Kenneth Stewart, Louis Taylor, Edward Fant. Guitar: Claude Adams. Drums: Oliver Coleman. Base: Guimm Wilson. Singer: Ida James.

FLETCHER HENDERSON'S

BAND—Sax: Hilton Jefferson, Jerry Blake, Elmer Williams, Ben Webster, formerly with Cab. Trumpet: Richard Vance, Russell Smith, Emmet Barry. Trombone: John McConnell, Edward Cuffie, Al Wynn; Guitar: Lawrence Lucie. Drums: Pete Slugs. Bass: Israel Crosby. Singer: Chuck Richards, formerly with Mills Blue Ribbon Boys.

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Music News from Coast to Coast

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